

# VUE Weekly

EDMONTON'S URBAN VOICE



Accessories for a  
Y-tuque-K winter • 10

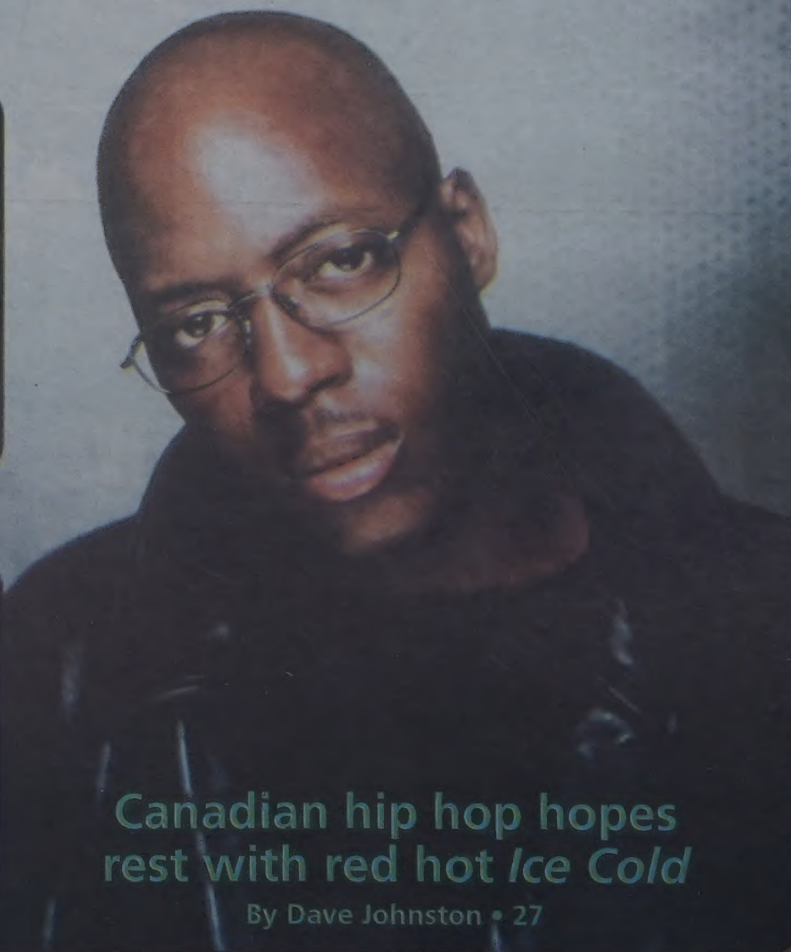


'Tis the season  
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Walker's *Suburban Motel*  
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## Chocclair

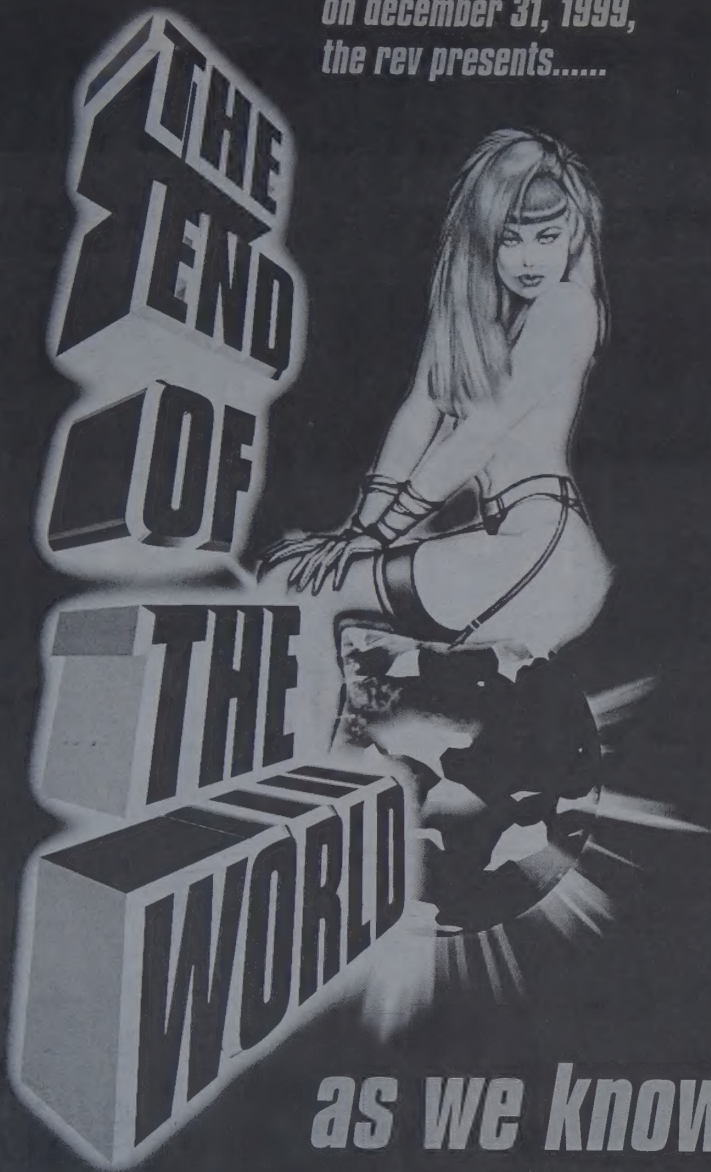


Canadian hip hop hopes  
rest with red hot *Ice Cold*

By Dave Johnston • 27



*on december 31, 1999,  
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# :: madness ::



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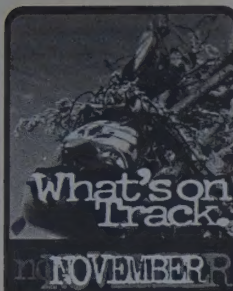
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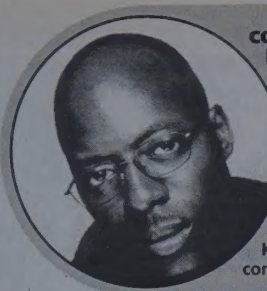
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## Your VUE

Henry: no fool

As a faithful reader of *Vue Weekly*, I must respond to Anne Marlinsky's letter to the editor ["Sparing no expense," Your Vue, Nov. 11] regarding the Music of the Millennium concert, which I attended. It was a well-done and entertaining performance; countertenor Victor Henry obviously put lots of hard work into making the evening memorable, and deserves congratulations.

Ms. Marlinsky, I agree with you that when one hears the word "countertenor," one thinks of a baritone singing falsetto. But Mr. Henry is a true countertenor, not a "falsetist." It is wonderful to hear a true countertenor perform; the talent of many is wasted. My music library contains a large selection of recordings of so-called countertenors who have been trained to sing in falsetto—true countertenors are born with this voice type.

Ms. Marlinsky, you shouldn't blame *Vue* nor the performer in regard to ticket prices. It is your responsibility to get information about a concert you wish to attend. I no longer live in Edmonton, but teach at a nearby university. I receive *Vue Weekly*, and when I saw this concert announced I had a friend in the city look at the poster and tell me the price. You need to do some homework when it comes to entertainment.

Ms. Marlinsky, after reading your letter, I don't think your absence from the concert was a great loss to the performer. I very much agree with you that Mr. Henry is a naturally talented young

man—you can really feel the warmth of his voice and his musical phrases and ideas, unlike many other singers who are satisfied just by making a beautiful sound. A beautiful sound is wonderful, but his other qualities should put Mr. Henry into the music market in no time. As untrained as you think him to be, he did as good a job as a professional. And that is what a student should be: someone with the promise to become a professional. You can't wait until you graduate to act like one. I always counsel my own students to think and act in a professional manner, because it is only by such experience that they will become professional.

Perhaps your understanding of the word "professional" is totally different to that of most people. I have a B.Mus. from the University of Alberta, a M.Mus. from the Boston Conservatory of Music and a D.Mus. from Indiana University. These are respectable institutions—however, I still never had Mr. Henry's potential for becoming a professional performer. A piece of paper does not give its bearer instant professional status; to be a professional is not to hold a diploma, it's to achieve experience through performance. And the performance of uneducated men and women can outshine those with the most education—take Luciano Pavarotti, who at first could not even read music, but who was helped by the encouragement and support of others to become what he is today.

You should know, Ms. Marlinsky, that putting on a concert is not easy, and involves expenses: rental fees, advertising, coaching, accompanists, refreshments, programme printing, etc. These expenses are, as I know from experience, especially hard for a student performer to meet. I don't think Mr. Henry needed your \$8 to survive or

to pay his expenses. You were told price at the door, and had the chance to turn back before purchasing a ticket. You write about your "piles"—shouldn't a principle to supporter of the arts and an employer of young performers instead being so cheap you won't spend? All you did was make *Vue's* readers waste their time reading your letter just for the sake of one student countertenor and \$8.

I hope that people in Edmonton realize that their lack of support for arts means that plenty of talent is wasted. That is why I left, and many others bid Edmonton farewell.

Mr. Henry, I hope you continue to pursue your career—there is a bright future for you. Keep cultivating talent, despite the Anne Marlinsky this world. —Dr. J. SCHURTZNOV

[Dr. Schurtznov may be an alias; he has a free web-based e-mail address, after a few inquiries I could find no one who had ever heard of him. However, doesn't appear to be impersonating an existing person, so we're printing his letter. To be fair, I think Ms. Marlinsky allowed my own lead in calling Mr. Henry "falsetist"—I don't think any slight intended on her part. I probably should not have used the term—countertenors usually claim to sing in voice mixed head and chest voice, not falsetto. And Ms. Marlinsky's chief objection was the lack of a student price, and I must agree with her. Charge a student charge \$20, but always give a discount for students and seniors. —Ed.]

### Correction


In last week's article "Whyte Ave. cops lay beat down" [Nov. 11, 1999]

SEE PAGE 18

# ENERGY LATTE

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# We're \$3.78 billion poorer

...thanks to Klein government oil and gas policy, says Parkland

By DALE LADOUCEUR

"Oil and gas," declares Parkland Institute director Gordon Laxer, "are not a major part of the Alberta advantage. They are the Alberta advantage." Unfortunately, he says, the Tory government of Premier Ralph Klein is throwing that advantage away.

Last week, the Parkland Institute, a University of Alberta-based policy research group, released a damning study of oil and gas rent collection in the province. *Giving Away the Alberta Advantage* reveals how financial breaks to the energy industry cost the Alberta government \$3.78 billion a year in oil royalties—money that would be entering the public coffers if the energy rents of the Peter Lougheed era were applied today. "Albertans have forgone billions of dollars in potential resource revenue over the past decade," states the report, "revenue that could have been used to finance important public services like healthcare and education."

"We tried to give a very even-handed analysis and focussed just on the economics," says Parkland's executive director, Bill Moore-Kilgannon. "The powerful part of the study is really the implications of it." If someone told you they just sold their house for \$100,000, that might sound great, Moore-Kilgannon says by way of example. But if you later learned their neighbour sold a comparable house for \$150,000, your reaction would change.

## Pay heed to Lougheed

When the Lougheed government

## City's youth activists say What?

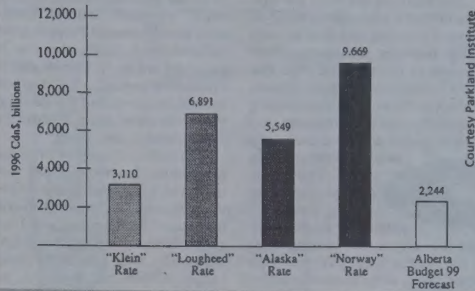
Conference marks Rights of the Child anniversary

By CHRIS PETERS

When asked to name the most important issue facing youth today, 16-year-old Viv Giang hesitates for a moment. Then, thoughtfully, she responds: "All of the issues are equally important, but the right to education is probably closest to me."

Giang is one of the organizers of the Right to What? Conference, which marks the 10th anniversary of the Declaration of the United Nations Convention on the Rights of the Child (CRC). Her mother grew up in Vietnam, where poverty and being female were the greatest hurdles in the way of her getting an education. When both of her parents died before she was 10, Giang's mother was forced to work in the Vietnam War took away any chance Giang's father had to attend university. Lack of education meant

Estimated average annual oil and gas revenues Albertans would have received between 1992 and 1997 under various benchmark rates



came into power, one of the first things it did—before the price of oil began to rise—was raise money through increased oil and gas revenues. The price of oil, of course, did go up drastically in the 1970s; that led to incredible profits with the higher energy rates being collected. But Klein has abandoned Lougheed's approach, and according to the Parkland study, the repercussions of that decision have been huge. "Are we receiving maximum revenue from oil and gas? There is every indication that we're not," says Moore-Kilgannon. "There may be

government reasons why they want to give these substantial subsidies to the oil and gas industry, but there's a lot more room to collect."

The Klein government, conventional wisdom holds, has put the current royalty structure into place to encourage investment. "What we're saying," counters Moore-Kilgannon, "is there's no reason to sell it off at incredibly low rates. The reality is, the very same oil companies that are investing here heavily are investing in Norway and Alaska,

and the citizens of Norway and Alaska are doing better."

## Klein turns Shylock?

When contacted by *Vue Weekly*, the offices of both Klein and energy minister Steve West said they weren't ready to comment on the Parkland study. But Klein did tell the *Edmonton Journal*, "It has always been a policy of this government that when major companies embark on major capital programs, like Suncor and Syncrude, there is a royalty holiday to accommodate their capital expenses. We will get our pound of flesh at the end of the day."

The lone recommendation to emerge from the study is that the government produce an annual report revealing the state of its resources. "They're not being transparent at all on how they manage our Alberta advantage," says Moore-Kilgannon. "If we can get the government to produce a clear and open report, then we can open the debate around what the citizens of Alberta should be getting for our natural heritage." ☐

limited job opportunities, and it made the couple's immigration to Canada even more difficult.

"Education is the basis of your future," Giang says. Without a sufficient quality education, she says, what you can do later is severely restricted. Her family's story illustrates this fact, and hints at many of the other problems the CRC and upcoming Edmonton conference aim to change.

## It's Unanimous

Drafting of the CRC began in 1979—the International Year of the Child—to protect children from discrimination and exploitation and to ensure their rights to basic health and welfare. Unanimously adopted by the UN General Assembly

on November 20, 1989, it's the most widely ratified human-rights treaty in the world, making 191 countries (all but the United States and Somalia) legally accountable for their actions towards children.

This November 20—National Child Day—the youth-initiated Right To What? Conference will be the largest event in Canada celebrating

the CRC's anniversary. Presenters in Edmonton include some of Canada's top brass on children's issues: the Secretary of State for Children and Youth, Ethel Blondin-Andre; the advisor to the prime minister on children's issues, senator Landon Pearson; and the president of UNICEF Canada, Nancy Hayes.

The conference, which will take place from 8:30 a.m. to 5:30 p.m., is open to youth from 15 to 19. Focussing on topics like youth and poverty, sexual exploitation, racism and school conflict, workshops will bring delegates together to discuss issues, problems and solutions. "The workshops [will] empower youth to take the issue into their own hands," says 16-year-old Anna Millar, another of the event's organizers. Eventually, she hopes, youth will go on to take initiatives in their own communities.

Capping off the conference, special citations will be awarded to young people who've volunteered or advocated for youth, and on Saturday night, Feeding Like Butterflies will headline a benefit concert with proceeds going to children's charities. For more information, call 439-2248 or check out the website at [www.rightsofthechild.org](http://www.rightsofthechild.org). ☐

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# Anti-WTO mood is on the rise

Edmonton teach-in will prep protesters for Seattle

By DAN RUBINSTEIN

The World Trade Organization (WTO) bills itself as the only international body that makes the global rules governing trade between nations its business. Composed of 134 member countries, 36 observer nations and seven observer organizations like the United Nations, World Bank and International Monetary Fund, its main function is ensuring that trade flows as smoothly, predictably and freely as possible. The result, according to the WTO's official website, is assurance:

"Consumers and producers know that they can enjoy secure supplies and greater choice of the finished

products, components, raw materials and services that they use. Producers and exporters know that foreign markets will remain open to them. The result is also a more prosperous, peaceful and accountable economic world.

"Decisions in the WTO are typically taken by consensus among all member countries and they are ratified by members' parliaments. Trade friction is channelled into the WTO's dispute settlement process where the focus is on interpreting agreements and commitments, and how to ensure that countries' trade policies conform with them. That way, the risk of disputes spilling over into political or military conflict is reduced. By lowering trade barriers, the WTO's system also breaks down other barriers between peoples and nations."

Of course, that's only one point of view. And resistance to the WTO's sugar-coated vision of global free

trade—which will be furthered at its ministerial conference in Seattle from November 30 to December 3—is growing.

## PAN pans panoramic plan

"The big problem I have with the WTO," says Scott Harris of Edmonton's recently-formed People's Action Network (PAN), "is, number one, it's an unelected body. There's also no democratic control, a lot of private interest involved, and the decisions they make are in secret. It adds up to a basic threat to democracy."

Initially, protests planned around the Seattle meeting were expected to be among the largest mass displays of civil disobedience ever staged on American soil. Those predictions have abated in recent weeks, with some U.S. labour groups reducing their commitment. But North American activists, endorsing causes from environmental protection to human rights and the full spectrum in between, still intend to put on a mammoth show of dissent in Seattle. They want the world, and international media covering the WTO conference, to witness an alternative viewpoint: that globalization, despite official claims to the contrary, has disastrous side effects.

## And then there's Maude

Several hundred activists from across Canada plan on going to Seattle to join the rallies. A pair of vans full of Edmontonians will make the trip. But before they go—and for all those so-called silent supporters unable to join them—PAN is holding a 1960s-

style teach-in to educate and inspire Albertans.

On November 21, half a dozen speakers will share the stage at the Queen Alexandra Community Hall (10425 University Ave) from 10 a.m. to 5 p.m. Maude Barlow, director of the Ottawa-based Council of Canadians, will be there, stopping in Edmonton on her way to Seattle. Alberta's New Democrat leader, Pannu, will also speak. They will talk more or less, about how the WTO overturns national laws protecting the environment, food safety and human rights in pursuit of its free trade agenda.

"We found there was this void of knowledge about what was going on in Seattle," says Harris, explaining that the teach-in plan began in early October when several grass-roots activists returned from a Ruckus Society training camp near Carleton Place and PAN was formed. In addition to the speakers, he says, there will also be breakout sessions and a much back-and-forth as possible. "The idea," says Harris, "is people educating each other."

The free teach-in will feature entertainment from the Ragin' Grannies and Notre Dame de Bananes and a free vegetarian lunch cooked by Food Not Bombs. Other speakers include University of Alberta epidemiology professor Colla Soslone, who has worked on sustainable life support systems issues with the World Health Organization in Rome, and Sharon Rempel, local organic urban agriculture consultant. For more information, contact Darla Simpson of the Sierra Youth Coalition at 429-1160. ☐

## news

## CORRECTION

The Wrap It Up! flyer in today's paper incorrectly states that the John Williams "Cinema Serenade 2" CD is 2 CDs. It is only 1 CD.

Sony Music Canada regrets the error.

## Your Vue

Continued from page 4

Edmonton Police Service media liaison Sergeant Bryan Boulanger was incorrectly identified as a constable. Vue Weekly regrets the error. ☐

We welcome reader response, good or bad. Send your opinion by mail, by fax or by e-mail to letters@vue.ab.ca. Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length.



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# VUE News

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## POVERTY

### 10-year glitch

MONTEBELL—November 24 will mark the 10th anniversary of the federal government's pledge to eliminate child poverty in Canada by the year 2000.

Longtime NDP leader Ed Broadbent, in his last political act before being brought up the issue before the House of Commons. A motion was passed, and national media commented the fact that all three parties were speaking together with one voice.

"Certainly, there was quite a bit of positive energy around it at the time," recalls Jim Gurnett, manager of community services at the Bissell Centre. "But we're six weeks away from 2000, and statistics have shown that child poverty nationally has climbed from 14 per cent in 1992 to 18 per cent now."

To commemorate the 10th anniversary of this unfulfilled promise, the Bissell Centre and several other Edmonton charity and action groups are sponsoring a series of events to remind politicians that their pledge will not be forgotten.

On November 23 at 6 p.m., there will be a candlelight vigil on the Jasper Ave side of Canada Place. On the 24th, from 7 to 9 a.m., motorists are asked to honk in support of a "poverty squad" parade A-Channel at Jasper Ave and 102 St. Later, from 9 to 11:30 a.m., the Parkland Institute is holding a forum on social development (call 492-8558 for information). Also on the 24th, there will be a rally from 11:45 a.m. to 12:45 p.m. at City Hall, and a guest speaker in the University of Alberta HUB Mall International Centre from 5 to 7:30 p.m.

More importantly, Gurnett wants people to think about child poverty and make a noise wherever they are on the 24th. "Let's make it more than just talk," he says. —DAN RUBINSTEIN

## POLITICS

### Cross my palm with silver

STAWA—You can't give cash to a judge during a sporting event. Nor can you play a judge with coin in a courtroom. But it's perfectly legal to wealthy special interest groups curry favour by giving money to cabinet ministers and Members of Parliament.

In fact, according to a newly-formed group that wants to clean up Canada's political finance system, it happens all the time.

Whether it's big banks trying to preserve their government subsidies, large pharmaceutical companies that rake in billions of dollars thanks to helpful patent laws, defence firms that receive lucrative government contracts or agrochemical companies that push for stricter environmental laws, most major political donors have a significant stake in government decisions.

"There's far too much money in the hands of wealthy interests flowing into

Sorry coach, I can't compete on the international stage at the current funding levels. I need to be in an environment where I can train without worrying about my quality of life.



the coffers of parties and candidates," says Aaron Freeman, co-ordinator of the Money in Politics Coalition. "Those with the greatest stake in government decision-making are bankrolling the democratic process." And that, he says, also makes it much harder for other voices to be heard.

Last week, the coalition, which has 36 member organizations across the country, issued a 17-point plan to help clean up Canada's political finance system. Among its recommendations were closing loopholes in disclosure regulations, limiting political donations, banning corporate and union donations and reducing government advertising leading up to elections.

"Canada has no limits on how much donors can give to try and influence the democratic process, and we have what is essentially an optional system of donations disclosure," said Freeman, who's also a board member of the group Democracy Watch and the author of *Cashing In: Money and Influence in Canadian Politics*, which is scheduled to be published next year. "We don't know who donates to riding associations, to candidates between elections, or through bogus organizations and numbered companies."

Ottawa's Standing Committee on Procedure and House Affairs is currently considering new finance reform amendments proposed by the federal Liberals. But this bill won't meaningfully address any important loopholes, argues Freeman.

"There's definitely a mentality, even among opposition MPs, of pulling up the drawbridge behind them," he says. "Every MP reached Parliament through the current system, so many of them are committed to that system, even though it is clearly flawed and undemocratic." —DAN RUBINSTEIN

## LABOUR

### NDs support Herald strike

CALGARY—Alberta's New Democrats have given striking *Calgary Herald* workers their support.

Last week, ND leader Pam Barrett announced that all members of

her political party would refuse to speak to any replacement workers assigned to the legislature beat by the *Herald*. "The striking employees and their elected representatives at the *Herald* have only been trying to negotiate a fair, first collective agreement," said Barrett. "To see management use black-uniformed security guards to protect replacement workers is truly disgusting."

Two weekends ago, after voting 82.5 per cent in favour of a strike, *Herald* employees found themselves locked out of the newspaper's building with all their access cards deactivated. The strike is the first grassroots standoff Conrad Black and the Southern chain have had to withstand since the corporation began slashing newsroom staffs and budgets earlier in the decade.

About 220 *Herald* employees are picketing the *Herald* building. Their union has already publicly chastised nationally-hailed columnist and former *Herald* editorial board member Catherine Ford for crossing the picket line.

"Catherine Ford says 'delicate mental gymnastics' helped her decide to scab for the *Herald* from the comfort of home," striker Naomi Lakritz wrote in *Front Page*, the union's official on-line publication ([www.heraldunion.com](http://www.heraldunion.com)). "I'm not sure what kind of gymnastics she's talking about, for despite having portrayed herself in her first post-strike column as the only brave journalist left in the free world, it takes no courage at all to cross a picket line via computer."

Meanwhile, Barrett is urging the Tories to get tough on Black and force Southern to come back to the bargaining table. "This province doesn't allow its Labour Relations Board to impose a first collective agreement on employers who refuse to negotiate one. It's clear to me that Southern is taking advantage of that to try to bust the union," said Barrett, who cancelled her *Herald* subscription.

Barrett's boycott would, of course, be more effective if it included all Southern organs—the *Herald* has access to a wealth of stories from its sister paper, the *Edmonton Journal*. *Front Page* notes that *Journal* columnist Linda Goyette has sacri-

ficed her column to ensure that it won't be reprinted in the *Herald*. —STEVEN SANDOR

## ENVIRONMENT

### Greens get claws out for Genesis development

CALGARY—A local developer has released its plan to build a year-round resort in the mountains west of the city with a 27-hole golf course, enough space for 6,000 skiers a day, a helicopter ski operation, a tour boat and 400 accommodation units.

The project, proposed by the Genesis Land Development Corp., could attract up to 500,000 visitors a year and cost hundreds of millions of dollars.

There's one small problem with this projected tourism and construction windfall, however. It's slated for a part of Kananaskis Country one kilometre from the boundary of Banff National Park: some of the most sensitive grizzly bear habitat in the province.

Jeff Blair, manager of planning for Genesis, told *The Globe and Mail* that his company is expecting opposition to the development. And environmental activists, who want the federal government to force Alberta's government to look at the project's potential effect on the park, readily concur.

"They definitely ought to [step in]," David Poulton, conservation director for the Banff and Calgary chapters of the Canadian Parks and Wilderness Society, told *The Globe*. "It's a critical part of their core mandate to maintain ecological integrity in the park."

Last May, Premier Ralph Klein bowed to public pressure and declared Kananaskis Country off-limits to developers. But the Genesis proposal is one of four that's exempt from the ban.

Poulton calls the controversial project a southern Alberta counterpoint to the open-pit Cheviot Mine slated for the rim of Jasper National Park. Despite Blair's claim that Genesis can develop the resort in an environmentally sensitive manner, Poulton vows the campaign to stop it will not relent. —DAN RUBINSTEIN

# VUEPoint

BY LESLEY PRIMEAU

## AISHes wild

The other evening, I was invited to speak before a group of severely normal Albertans. You know the kind: the ones who willingly give of their time to help others, who make a positive contribution to their community, the kind of people you would love to have as neighbours. The members of this group had cerebral palsy, but their disability hasn't deterred them from striving for a better life.

Unfortunately, if you have a disability, you are often viewed differently from others. For instance, when one of my new friends went to a show at the Jubilee Auditorium with a friend of his, the staff members spoke to his friend instead of addressing him. Another group member said this was a common response; people assume that if you have a physical disability, you must have a mental one as well.

Many, if not all, of these folks depend on AISH. Without AISH, many of them would be on welfare, and that money is hard to stretch. Even with AISH, these folks must make \$800 to \$855 cover everything: rent, clothes, groceries, some medication, transportation, books, etc., all the things I quite easily provide myself with, but on a budget of much more than \$800 a month. And if AISH is all you have, it's pretty hard to budget for a movie, a play, an outing to a restaurant... even Christmas gift-buying is probably just about out of the question. When government toadies suggest we downsize AISH or spend less on the disabled, I always think, "Let Klein, Day, Havelock or Smith spend a couple of months living on \$800 and see how successful they are. If they can get by on that little money, I want them to take over federal finances!"

Have you ever wondered where the disabled live? Do you know of many handicap-friendly buildings, other than Bader Towers? I've always thought the government showed extreme compassion when they lent oodles of money to companies like Millar Western, and then wrote it off. But how come we never hear about the government investing in housing for the disabled—decent, affordable accommodation in Edmonton and Calgary at least? Some of the folks I talked to say they've been on waiting lists for over a year, and still have no prospects of a home in sight. Instead, they live with parents, siblings, friends; not an altogether terrible alternative, but I wouldn't want it.

And as for making more money—apparently, as a disabled person, it's not easy to get a job. Seems businesses find it a little too hard to employ them. I realize it's difficult to understand those whose speech is impaired, but maybe we could come up with a plan. It must be terrible for these people to be solely dependent upon the kindness of others when it comes to the most basic human amenities: where to live, how much money they have, how they get around, what healthcare is available to them. This is why we should always look for a compassionate government. You know what that is, don't you? The kind that listens and cares?

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.



# Three dollar BILL

By RICHARD BURNETT

## Thou shalt not kill?

I have long waited for Aaron McKinney to go to trial for murder, and I've made no secret of my desire to see the man fry.

McKinney and Russell Henderson, of course, are the two thugs who lynched Matthew Shepard on October 7 last year. They pretended they were gay, lured the 120-pound, 5'2" Shepard outside the honky-tonk Fireside Bar in Laramie, Wyoming, beat the living crap out of him, burned him, called him "Faggot!", then pistol-whipped

him with a .357 Magnum 18 times, crushing his bloody skull and laughing while Shepard begged for his life. They stole his wallet and shoes, then tied the comatose University of Wyoming student to a roadside wooden fence in near-freezing weather, where he was discovered, hanging like a scarecrow, by a passing cyclist 18 hours later. Shepard died five days later, on October 12, of brain trauma.

Henderson pled guilty on April 5 to murder in exchange for life in prison and testimony against McKinney. Laramie finally got its Nuremberg, though, when McKinney's murder trial began on October 25 in the cowboy town's Albany County Courthouse.

Then Laramie rejoiced November 1 when Judge Barton Voigt threw out McKinney's "homosexual panic" defense: his lawyers contended his being forced to suck cock as a child, a "confusing" teen sexual experience with a male cousin and McKinney's

abuse of booze and methamphetamine combined to send McKinney into "emotional chaos" when Shepard allegedly made a pass at him.

Two days later, the jury found McKinney guilty of two counts of murder committed in the course of a felony—a crime punishable by death—plus second-degree murder, kidnapping and aggravated robbery. Before I could scream, "Kill the fucker!" I actually found myself digging up the New Testament edition I got in third grade.

"If you forgive others the wrongs they have done you, your Father in heaven will also forgive you," Jesus says in Matthew 5:14-15. "But if you do not forgive the wrongs of others, then your Father in heaven will not forgive the wrongs you have done."

You'll read the same message in the Parable of the Unforgiving Servant (Matt. 18:21-35). And while folks say we best dig two graves when we're bent on revenge, it's clear—at least in

the above passages—that God hasn't quite forgotten his vengeful Old Testament ways: It's conditional forgiveness, reminiscent of "a tooth for a tooth, an eye for an eye, a life for a life." Forgiveness for forgiveness.

I've received three death threats in the last 18 months just for writing this column, and we all know gays and lesbians around the world are taunted, bashed and killed every day just because they aren't straight. So can I forgive? "Thou shalt not kill," we are taught, but how many commandments have you broken?

"Matthew stood for something, and that something was tolerance, a tolerance of people," prosecutor Cal Rerucha, who'd originally sought the death penalty, quoted Judy Shepard as saying on November 4, an hour after she'd helped negotiate two consecutive life sentences for McKinney. "And [Judy Shepard] told me at this point in the proceedings that it would be wrong if our motives were revenge

instead of justice. I will never get Judy Shepard's capacity to forgive."

Perhaps, then, we should deal with capital punishment the way we deal with abortion: make it pro-choice. I have you noticed most folks oppose abortion support the death sentence? I don't know if I'd still so for vengeance if my nephew Skye's single sister's six-year-old boy, who love and care for like he was my son—were raped and murdered. I do know I'd be less charitable to Judy Shepard.

"I would like nothing better than you die, Mr. McKinney," Matthew said Dennis Shepard told the court "but now is the time to heal. It's time you celebrate Christmas, a day or the Fourth of July, remember Matthew isn't. Every time you walk in that prison cell, remember you the opportunity and the ability to your actions that night."

That doesn't sound like forgiveness to me. ☐

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## Music in healing produces sound bodies, sound minds

By TERESA DHARMA

**R**ecently I attended a workshop on "Cross-Cultural Sound and Music in Healing," led by Pat Moffitt Cook at the Hollyhock Holistic Retreat and Learning Centre. Simply put, "music in healing" involves the use of music and sound to heal people who are physically, mentally or emotionally ill. ("Cross-cultural sound," meanwhile, refers to the array of indigenous musical healing practices from around the globe.) Music in healing can be a complement to medical care or a primary modality.

The problem is, North American culture has spent so much time imposing itself on others' that it has forgotten to listen to its own soul. Sound in healing has been an accepted form of healthcare in other cultures for thousands of years, but it has only recently found its way into our more technologically based medical practices such as surgery and cancer care.

Still, there is a scientific basis for the use of music in healing. Sound therapists use music—a steady drum beat or a baroque ensemble playing at the tempo of a normal heart rate (roughly 60 beats a minute)—to entrain the autonomic system of voluntary muscles in order to release the patient from pain. Music has a direct effect on the body's blood pressure, circulatory system, temperature and the circulation of fluids in the body

such as spinal fluid. Rhythm stimulates movement in the skeletal muscles, and the brain uses that rhythm in turn for the temporal organization of bodily movements.

### Guided by voices

Music has also successfully been used to treat stress-related disorders because of its ability to help regulate breathing and heart rate, lower blood pressure and generally ease anxiety and discomfort.

Psychotherapists and psychologists have also found that Guided Imagery in Music (GIM) can be a powerful tool to help people in mourning deal with their grief. If music and sound mirrors our inner emotions, the logic goes, then we can use music to shift them to another place where healing can begin.

In the workshop, we listened to a myriad of music designed for spe-

cific purposes, and then discussed how each piece of music made us feel. Sometimes the reactions were very physical, while other pieces of music affected us emotionally. One young man was so influenced by a particular piece of music that he actually re-experienced childhood trauma, including the pain of his own birth. It was incredible to watch Cook in action as she assisted him through this difficult transition. But the real miracle was the young man's personal transformation. At the beginning of the workshop he had been emotionally and physically withdrawn. By the end, he was so engaged and present he couldn't stop grinning and hugging people.

### Cum on feel the noise

Music, which affects body, mind and spirit, is an integral part of treatment among indigenous peoples, whose healers use music and sound to affect energetic release in

the body and in the mind and to return aspects of the self and spirit to the patient, therefore promoting health and well being, as well as a return to society. In fact, they often administer the treatment in a group setting, thereby removing all sense of shame. Sounds are produced by the voice, musical instruments or natural objects such as bones, shells and wood, with each

individual sound designed to reach a specific part of the body and mind.

With the integrative approach used by people like Pat Moffitt Cook, these ancient and modern techniques are finding their place in the emerging field of wellness sound healing. It sounds to me it's a development that's long overdue. ☐

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# millennium COUNT DOWN 044 DAYS

By DAVID GRÖNNESTAD

## It's the end of the world as we know it, and I feel Mayan

Last week I talked about a curious cross-cultural phenomenon: almost all of the world's religious systems, past and present, have an eschatological theory, i.e., an opinion on the nature and/or the timing of the end of the world as we know it. And "as we know it" is the operative phrase—Christianity is actually atypical in its belief that the world was created at one point in the past, and some time in the future will be irrevocably destroyed. A belief in cyclical eschatology is more common—theories that existence goes through cycles of creation and destruction abound.

There is a small but significant minority of Christians who believe the apocalypse will happen during their lifetimes. Interestingly, they are joined in their belief by some who have turned away from Christianity and looked to two of the world's most ancient cultures, that of North Africa's Egyptians and Central America's Mayans—and have also drawn the conclusion that the world will end in their lifetimes.

Many theories have been based on the Great Pyramid in Giza, Egypt, built circa 2600 BC as basically the world's biggest headstone for the grave of the Fourth Dynasty Pharaoh Khufu, a.k.a. Cheops. Little is known of this almost four-and-a-half-millennia-old culture or of its eschatological theories, but ever since the 19th century, self-proclaimed "pyramidologists" (called "pyramid-ologists" who promulgate "pyramyths" by their detractors) have ascribed all kinds of incredible knowledge to the ancient Egyptians.

By comparing ratios inherent in measurements of the pyramid's outer structure and inner rooms and passageways, one can supposedly calculate the value of pi, the earth's circumference, even the distance from the Earth to the Sun. (Skeptics say you can pick pyramid ratios that will give you, say, the distance between, say, West Edmonton Mall and Skyreach Centre or the number of Belgian Francs in a Euro, too—there are enough numbers to calculate just about anything.)

It's certainly beyond debate that the Great Pyramid is a marvel of engineering—its sides differ by no more than 19 centimetres, or 0.08 per cent, in length, and the corners are aligned to compass points within 5.5 arc minutes, or 0.2 per cent of maximum error. Pyramidologists like Erich von Däniken have cited the near-perfection of the pyramid's dimensions as proof that the ancient Egyptians must have had the help of a superior technology; others claim that a six-year-old with an aptitude for mathematics and spatial relationships, a compass and a team of perfectionist workers who would be beaten to death for the slightest error could have designed it.

In any case, some pyramidologists have claimed that the layout of the pyramid's network of interior passages and chambers form an accurate map of history starting with the beginning of the first Pharaoh's reign and ending... on May 5, 2000. Coincidentally, that's also the date of a syzygy, or a conjunction of the sun and all the planets in a direct line away from the Earth, thus exerting the greatest possi-

ble gravitational force on the planet—which could, they say, result in earthquakes, volcanic eruptions, the end of the world as we know it. (Mind you, an almost identical syzygy occurred in 1962 without so much as a particularly high tide.)

But, as with all pyramidological calculations, there's a great difference of opinion. Some put the pyramid-forecast end of history at September 17, 2001. Others (like the aptly-named author of *The Great Pyramid Decoded*, Peter Lemesurier—French for "the measurer") place the date a tad later: the 83rd century AD. (And that's only three centuries before the date named in the last prediction of Nostadamus, a fact conveniently ignored by people who claimed he predicted the apocalypse would occur earlier this year.)

In short, predictions based on the Great Pyramid say more about—and are rooted more in—modern culture than that of the ancient Egyptians. But in the case of the Mayans, it's another story altogether.

Just as one associates the Egyptians with the pyramids, the Chinese with the Great Wall and the Romans with roads, so are the Mayans renowned for their most impressive achievement: their calendar.

Serious study of the Mayan culture, which flourished in present-day Mexico's Yucatán peninsula between the third and tenth centuries AD, has only occurred this century. It has revealed a culture, a technology and a body of knowledge that at first seems wildly paradoxical—in some respects, the Mayans were centuries, even millennia behind their European contemporaries. In others, they were ahead of even present-day Western culture.

The Mayans had a highly advanced knowledge of astrology, and produced very accurate star charts. Their mathematics surpassed that of the Arabs: they could conceptualized infinity as well as zero. Their base-20 algorithmic system made calculations into the millions far easier even than our Arabic numeral system, let alone Roman numerals.

Yet the Mayans never grasped the concept of the wheel; their architecture was limited because they never developed the arch; and they had no unit of weight measurement because they didn't invent the balance scale. These revelations have led to a mini-revolution in anthropology, breaking down assumptions about what inventions and discoveries necessarily follow each other.

But in the area of calendrics, the Mayans were without peer. They developed a calendar, based on a combination of base-20 and base-18(!) mathematics, that had a 20-day month, a 360-day year and two larger units of time that lasted 20 and 400 years. They also had in place a highly complex system of adjustments that kept their calendar in line with the seasons—the mean year length of the Mayan calendar is not only half as inaccurate compared to the solar year as the Gregorian system of leap years we use today, it's even more precise than the revolution of the earth itself (the duration of which varies each year due to random factors).

The Mayans developed their calendar in about the first century BC, and they back-dated it to August 11, 3114 BC, which they considered to be the beginning of the Fifth Age of the world. Their calendar is finite, lasting precisely 1,872,000 days, or 5,125.36 years—in other words, the last possible date of the Mayan calendar is the winter equinox, Dec. 21, 2012. That's when they expected this cycle of creation to end.

The Mayans never made it to the end of their own calendar—their entire civilization collapsed almost overnight

in about AD 900. This was once considered a great mystery, but scholars now believe it was a simple matter of overpopulation and inadequate agricultural techniques leading to civil war and an easy conquest by the Incas.

But they left behind their date of Armageddon, and it's one some present-day people take quite seriously. But what I find particularly fascinating is that fact that if you stopped a Mayan on the street (probably on the way to a child sacrifice, or maybe a basketball-like game played with the severed heads of his enemies) during the year of Christ's birth and asked him when the world would end, he'd calmly reply, "12 Bak'tun, 19 K'atun, 19 Tun, 17 Winal, 19 K'in"—in other words, "December 21, 2012."

## It's the end of my digression as I know it

When I first proposed Millennium Countdown to *Vue Weekly's* editorial board (such as it is) in late 1998, the consensus was that it sounded like an interesting idea for a column, but would I have enough material for a whole year's worth? "Sure," I brava-doed—actually, I had no idea. The inspiration for the column had come from the fact that I'd heard a lot about the Y2K bug but didn't actually know anything about it.

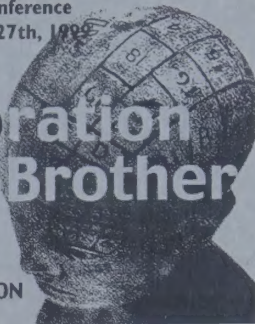
But as I started to do research leading up to the first installment, I realized I had nothing to worry about. I could easily write 52 columns about the millennium; heck, I could write 500. For the millennium is far more than an odometer-like date turnover and potentially catastrophic computer glitch: it's a reverberating reference point in history. (At least, in the history of the people who follow the Chris-

SEE PAGE 12

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# JIGSAW

*It's  
coming!*  
*See page  
12*

## Y-tuque-K alert!

style



Has hat-head  
become  
fashionable?

BY FRANCIS TÉTRAULT

**R**emember those halcyon winter-time days of your youth when your mother wouldn't let you leave the house without putting a tuque on your head? And remember how, when you got older, the last thing on earth you wanted to do was don a tuque and ruin your hairstyle with a case of dreaded hat-head?

How times have changed. Back in

the '70s, when tuques first made their way from the ski slopes onto the street, they were mostly sold at your local department store's sportswear section or in specialty skiwear shops. These days, however, tuques and hats have become popular enough to be a year-long fashion statement. Even in the summer, tuques and hats can be seen near half-pipes, at raves and on DJs and MCs.

Today's tuques are made from high-performance fabrics. John, a helpful sales rep at Colour Blind, helped me narrow down the selection to 10 different styles for this photo

SEE NEXT PAGE

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## Style

*Continued from previous page*

shoot—the fabrics included acrylic (the most common tuque material), angora (think of pipe cleaners, only softer and fuzzier), polypropylene, nylon, chlorofibre and even polyester.

By far the most popular brand name is Kangol, whose tuques and hats are easily identified by the kangaroo symbol they all sport. One of Kangol's most interesting styles is the "furgora," shown here in red and white.

Also popular is the wookie skull-

cap, made by Epoch out of the United States, and the funky banana hat from California's Paul Frank collection. Other big names in the headgear field include Pornstar, Sugartooth and Groove Company, which specializes in DJ-style emblems and funky designs.

So, if you plan on braving the elements on midnight this December 31, a tuque or hat will help you keep warm (and cool) into the next millennium. ☺

Photos: Francis Tétrault • Tuques and hats: Colour Blind • Model: Rebecca • Agency: Studio 1

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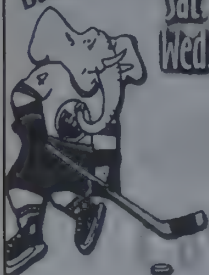
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BY DAVID DICENZO  
AND JOHN TURNER

This week, Vue press box fixtures John and Dave look at Edmonton's breakthrough scoring performance in Chicago, a 6-3 win. What does it mean, and more importantly, are the Oilers on the road to respectability?

John: It was another road trip fraught with goal-scoring difficulties. There were a couple of losses in close games that could have ended differently with a little more luck around the net. But it was sure nice to see the Oilers break out of it Sunday with a six-goal output.

Dave: This was a clear-cut case of a team making the decision to push the action. The Oilers worked hard in Chicago, and one of the most interesting things about the game was that

Edmonton sucked it up after getting scored on first. Given their track record away from Skyreach, they could have easily have tanked it and settled for another loss. I believe the fact that they collectively tried to win the game is more telling than their actually winning it. Hard work means you eventually get the breaks.

John: They did in fact get the breaks for a change, but what about this Alexander Selivanov guy? It's been quite a while since an Oiler scored four goals in a game.

Dave: Like the glory days, eh, John?

John: They were just going in from all over for him. I don't know if he can keep this pace up for the rest of the year, but I'm certainly pullin' for the likable Russian. The way he's going, I don't know if Bill Guerin's going to crack the first line.

Dave: Selivanov has literally been the team's saviour this year. And you could see the confidence in him—and after the Chicago game, the confidence the Oilers had in each other. The guys were beaming after the goals, especially when Ryan Smyth sent that perfect pass across to Janne Niinimaa. It's only one game, but it

seems that they're starting to realize "Yeah, that's how we should do it."

John: This is obviously a big win for Edmonton. When a team goes without a win on the road for so long it becomes an issue and getting the first one can often turn things around.

Dave: You're right, man. There's only so long you can be fruitless with someone telling you to plug away before it starts wearing you. You need results that you can build on, and that's what Edmonton has done. Hopefully, it'll start some momentum.

John: It's a shame that the NHL schedule (I don't know who this genius is who figures these things out) now has them sitting for five days before playing two games in two nights. You'd like to be able to take that kind of momentum into your next game.

Dave: Wow, that's two things we agree on. Kevin Lowe has to keep his guys motivated this week, but they have also to motivate themselves. These are big kids who make some solid dough (even by Canadian standards) to play a great game. Indifference should never enter the equation. ☺

## Millennium Countdown

Continued from page 9

tian calendar.)


As of January 1, 2000, everyone alive in the generations that span that discrete point in time will have a historical "before" and "after." As I ate breakfast this morning, I heard the briefest report on the radio about a traffic accident resulting in one death. And one sole thought struck me: this unnamed person of indeterminate age (at least 16 years, since he or she was a driver) made it all the way to this

point in life, mere weeks before this significant benchmark date, only to die this close. That driver, whoever he or she is, will forever be a phenomenon of the 1900s. All our lives, we've had the spectre of the year 2000 looming before us, but it didn't seem real until this year. And just as quickly, once we pass this hurdle, things that occurred scant months ago will seem to belong to a whole other century—if not millennium.

Sociologists recognize a pattern in end-of-century behaviour—a frenetic desire to get things finished before the date change occurs, a sense of breath-

less suspended animation as the last weeks, days and hours come to a close, and the feeling of a fresh start with a clean slate when the new era begins. These phenomena are sure to be more pronounced when it's more than 200 years that's changing.


So I've finished researching religion—there's a lot more I haven't touched on, but there are only a few columns left. However, instead of going back that Y2K bug everyone's sick to death of, I'll start exploring how this date change is going to affect people like you and me, psychologically, sociologically, even historically. ☺



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# That's the way I bike it

Esprit chronicles  
a woman's cross-  
continental pedal

by DAN RUBINSTEIN

"The world is a book," St. Augustine wrote more than 15 centuries ago, and those who do not travel read only one page."

Pamela Watson, like so many who attempt to chronicle their travels, is more reader than writer. She has heeded the words of Augustine and turned endless pages—literally and figuratively. In *Esprit de Battuta*, a cluttered account of her solo bicycle trek across Africa, she tries to give others the pleasure and knowledge gained by her pedalling.

Unfortunately, Watson's prose turns ponderous, melodramatic and annoying. But she is one of a traveler. And until I find a book about a bicycle trip from Africa's Atlantic coast to Dar es Salaam on the Indian Ocean by the way of joy—or any other celebratory author, for that matter—I'm more than happy to sift through *Esprit de Battuta* extracting whatever wisdom I can find. Poetry isn't, but I'm certainly willing to go along for the ride.

Watson, an Australian-born backpacker, realizes at the mature age of 33 there's something significant missing from her life. She's a successful senior corporate strategy consultant with a big international firm in London, earning 80,000 a year. Of course, that comes with all the standard trappings: parties dulled by shop talk, a country home with a Bentley, and in the drive being one's quiet goal.

Watson feels like a cog in a mundane system, her true self hidden by corporate façade. So when she finds a Royal Geographical Society presentation about someone's thirteenth-century ride across Africa, her next move becomes clear. And when her boss asks how jumping off the corporate ladder to cycle from

Senegal to Tanzania will help her career, she becomes even more resolved to begin the journey.

## To Shell and back

After a few months of practical preparation—picking a route, designing a bike, lining up sponsors and contacts, picking the brains of others who have completed similar trips—Watson is off. With promises of support from Shell (this was in 1992, before their controversial oil projects in Nigeria were exposed, she disclaims) and a charity called Womankind, she kisses her boyfriend goodbye and flies to Dakar.

Although Watson was an avid cyclist in London, and she did some serious trekking in Africa a decade earlier, she admits the scope of this expedition is daunting: 15,000 kilometres on often remote, rugged roads through many shaky political and social landscapes. But her matter-of-fact narrative doesn't dwell on these impending difficulties. Instead, she immediately slips into anecdotes, personal reflections and relevant historical references from the road, letting the customary travel war stories about sudden storms, persistent suitors, pesky flies and loneliness fall into place along the way.

Naming her trip (and eventually her bike) after 14th-century Moroccan explorer Abu Abdullah Muhammed Ibn Battuta, Watson takes us into small villages where children follow her, staring, and a westerner's only hope for communication is any local who can speak at least a few words of English or French. This is where *Esprit de Battuta* is at its best, for Watson is basically an everywoman, not much stronger, wiser or better equipped to deal with the harsh conditions and impoverished souls of rural Africa than the average reader.

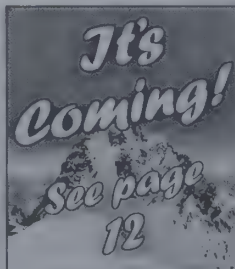
## Guinea some lovin'

"The cry went out—I had been spotted by the children and they came running toward me from all sides," she writes about arriving in the mar-

ket of a small village in the Republic of Guinea. "Some faces had the same worried or awed look as their parents, but most were smiling and laughing, and they pointed fingers at me, clearly finding my strange appearance highly amusing. Shy youngsters hid behind the skirts of their sisters, while the cheekiest came up and touched me or the bike then, squealing, ran away.... The normal welcome I received in villages, then."

Take away some of Watson's puerile introspection, her grandiose emotional conclusions and her liberal sprinkling of exclamation marks throughout *Esprit de Battuta*, and there's a lot to enjoy in this story. When she sticks to the facts, to what her senses encounter, the narrative flows. And for those of us who only ride across Africa in our dreams, this is the next best thing. ☺

*Esprit de Battuta*  
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## Music Notes

BY GARY MCGOWAN

### D'Arcy playground



**D'Arcy Greaves Trio • Convocation Hall • Fri, Nov 19** D'Arcy Greaves is in an enviable position: the Edmonton classical and nuevo flamenco guitarist regularly sells out his concerts. "We did a show in April at the Masonic Hall," Greaves says proudly. "It holds 150 people. We sold it out and had to turn 80 people away at the door."

So for his second concert of 1999, Greaves has moved to the larger Convocation Hall on the University of Alberta. It's part of his ongoing effort to make sure his shows don't become too commonplace. "I'm definitely trying to stay a concert act in Edmonton," Greaves says.

He's being helped by the explosion of interest in Latin music of all kinds. His style meshes perfectly with that of the Tito Paiz percussion team, who'll be supplying the rhythm in Fri-

day's show. After 20 years of playing and honing his craft, Greaves is encouraged by the response of the public.

"At one time I was pursuing a career as a classical guitarist," he says, "but it wound up being a dead end. It's a very tiny market for even the best players." Not that Greaves wasn't serious about his work; he spent months at the Banff Centre in the company of master Italian guitarist Oscar Ghiglia and travelled to Havana, Cuba to study with Leo Brouwer. "Learning face-to-face like that is invaluable," he says, "although sometimes those critiques hurt."

After deciding that a career as an international concert guitarist was not in the cards, Greaves turned to composing, opened the Guitare Classique shop in Old Strathcona and even started a family. Sadly, the difficulty he had finding a market for his work caused Greaves to withdraw briefly from doing live performances. But everything turned around for Greaves when he landed a gig with Warner Music to tour Alberta's HMV stores to promote the label's compilation disc of world guitar styles, *Music for Small Rooms*. The response he received rekindled his enthusiasm for performance. "Right now, I'd say my urge to play is screaming red hot," says Greaves with a laugh. He's contemplating a spot on a national tour that Toronto guitarist Pavlo is proposing for the spring. Greaves is also planning on making his own recording.

"I'm a bit overdue to record," he admits, "so the November 19 show will be taped and I might put it out in the new year." The concert will mix Latin, classical and flamenco music—a hot combination in today's music world. Bet on a CD of the show's selling as briskly as tickets to the performance itself.

### Cheery Oh



**Oh Susanna • Chapters (Whyte) • Fri, Nov 19** Oh Susanna's national tour of Chapters bookstores began by chance at a Fred Egan show in Port Dover, Ontario in the

"It was one of Fred's 'bare' nights," remembers Susanna, "literally playing a few songs on the campfire and a guy named MacKinnon heard my stuff and liked it. [MacKinnon is the man who launched the 'Hear' music stores found inside most Chapters bookstores.] I went down to Canada and played in a few of his shows and now I'm crossing Canada the same thing."

MacKinnon and his Hear have been big supporters of Susanna's *Johnstown* CD. The Peter MacKinnon produced disc was issued early in the year and won solid reviews for the quality of the songwriting, the depth of the music and the texture of the production. Even the artist is happy with

"Well, I was so involved in the production that there'd be no blame but me if I didn't like it," says with a laugh. "But I really look back, anyway. A CD is a record of a specific time and even though recording is forever, the snapshot captures passes quickly."

SEE NEXT PAGE

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Shannon Tyler

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**MORE music**

WHO'S PLAYING WHERE AND WHEN THIS

### Thursday

Nov. 18—Don Johnson at Blues on Whyte • Bob Jahrig at Cappuccino Affair • Clayton Bellamy at Cook County Saloon • Ron Samson Trio at Four Rooms Restaurant • Doug Stroud at Lion's Head Pub • K.C. Jones at Longriders Saloon • One Fever featuring Lisa B at New City Likwid Lounge • Barnacle at O'Byrne's • Sugarbush, The Glen Grey Band at Ottewill Neighbourhood Pub • Dallas Walbaum at Sherlock Holmes Capilano • Dave Hiebert at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • Gustar at Sidetrack Café • Elton John at Skyreach Centre • Taoist Sun at Urban Lounge

### Friday

Nov. 19—Don Johnson at Blues on Whyte • Oh Susanna at Chapters on Whyte • Bonnie Lassies at City Media Club • Hemi, Femur, Septimus, Judgemental, Truth at Fox and Hounds • Hallifax's Barnacle at Highrhub Club • Jordan Cook and the Blues Boys at Horizon Stage • DJ Pancho and Jose Jose at La Habana • Doug Stroud at Lion's Head Pub • Gary Bowman at Nicholby's • Cove at O'Byrne's • Mr. Lucky at Portabello • Tricky Woo,

Flash Bastard at Rebar • Dallas Walbaum at Sherlock Holmes Capilano • Dave Hiebert at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Mark Sterling Band at Sidetrack Café • Jeari Czapl, Uptown Shuffle at Strathearn Pub • Paul Bellows, Ben Sures at Sugar Bowl • Tar Baby at Urban Lounge • Ed Bickert, Kent Sangster Trio at Yardbird Suite

### Saturday

Nov. 20—Geoff Burner at Black Dog • Don Johnson at Blues on Whyte • Diamond Joe White at Bonnie Doon Hall • Turtle Crossing at Capital Hill Pub • Clear Isabel, Luann Kowalek Band at Catalyst Theatre • The Lawrence Boys at City Media Club • Feeding Like Butterflies at Dinwoodie Lounge • Brad Lewis, The Chancers, Big Rock Pipe Band, Scona Brae at Edmonton Scottish Society • Sweet Adelines International, VOCE, Lee and Blair at Festival Place • Marshall Lawrence Band at Fair Lounge • Dead Jesus, Indifferent, R.N. Atrophy, Dark-sand, Neislan at Fox and Hounds • Mollys Reach at Highrhub Club • Doug Stroud at Lion's Head Pub • Twangl,

### Sunday

Nov. 21—90 Lb. Head at Blues on Whyte • Kilt at O'Byrne's

### Monday

Nov. 22—Bent Harbour at Blues on Whyte • Allan Barrett at Lion's Head Pub • Mark Magargile at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM

### Tuesday

Nov. 23—Bent Harbour at Blues on Whyte • Allan Barrett at Lion's Head Pub • Shannon Johnson and Maria Dunn at O'Byrne's • Dave Hiebert at Sherlock Holmes Downtown • Mark Magargile at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Allen Dobb and the Big Little

### Wednesday

Nov. 24—Bent Harbour at Blues on Whyte • Barach Festival Place • Allan Barrett at Lion's Head Pub • Technotronic featuring Y-Kis Black Box at Red's • Dave Hiebert at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • Dobb and the Big Little Band at Sidetrack Café • Vedanta at Urban Lounge

### Thursday

Nov. 25—Bent Harbour at Blues on Whyte • Turtle Crossing at Cappuccino • Planet Smashers, The Pines, Undercovers at Dinwoodie Lounge • Bob Tildesley Trio at Four Rooms Restaurant • Allan Barrett at Lion's Head Pub • Chris and Technomarketa, Ben Spencer at New City Likwid Lounge • Northwest Renslip at Ottewill Neighbourhood Pub • Alfie Costa at Overtime Broom Taproom • Dallas Walbaum at Sherlock Holmes Capilano • Dave Hiebert at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • 6 Figures at Sidetrack Café



# Music Notes

Continued from previous page

Susanna feels her Polaroid was in bad order when she made *Johnstown*. "I'm a purist," she confesses, "and I want my music to express something. I try to create it at a very elemental level, distill specific moments and turn those moments into songs." Susanna's hope, she says, is that her music "washes over a listener, stays with them and reminds them of their own lives."

Besides her solo Chapters tour, she's spent the last 12 months playing across the continent in various musical settings. "Sometimes I tour with a group called Veal," says Susanna, "and sometimes I play with Basil Donovan [Blue Rodeo's bassist] and drummer Joel Anderson in our own little power trio." Anderson is fondly remembered in Edmonton for his days with NEO A4. He now lives in Toronto and drums with everybody from country star Patricia Conroy to Oh Susanna.

"I didn't know Joel before making *Johnstown*," says Susanna. "He was recommended for the CD, but I've since discovered what a fabulous guy he is besides being a great drummer." He relates the story of the group's recent trip to Chicago: "We got there and Joel insisted on wearing a Cheap Trick T-shirt for the show because he loved that band and here we were in their hometown."

Susanna won't be collecting any new road stories for a while once her chapters tour ends. "I'm just going to rest after this," she sighs, "and maybe make another trip to California." She's also gearing up to release a new CD. "I'll be writing some new songs when I get back," she says, "on my own and in collaboration with Basil Donovan."

## Butterflies aren't scooned



**Feeding Like Butterflies • Dinwoodie Lounge • Sat, Nov 20** A tour, a new video, music in a major motion picture and the possibility of a symphonic show and a new disc sometime in 2000. As Feeding Like Butterflies lead singer Jason Johnson winds down the list of recent career happenings, he adds the obvious: "You know, I really don't sleep that much."

No kidding. Feeding Like Butterflies will kick off a nine-date "snowbird" tour of Alberta and B.C. winter sports this Saturday at Dinwoodie Lounge. "The show is in support of NICEE," Johnson says. "They had approached us a year and a half ago about doing something for them, but we weren't able to commit to it at that point." FLB's schedule opened up this fall, however, so the date became a go.

Johnson also knows exactly where the Butterflies will greet the millennium: Jasper, Alberta. "We're playing the community hall in Jasper as part of the town's millennium celebrations," Johnson says. "They've got a big evening planned, complete with historical retrospective and fireworks." Tickets are available by calling 1-780-233-3381.

Feeding Like Butterflies' first mil-

lennial act will be the release of a new video, "We chose 'Silver Strain' off *Inside the Medicine Man*," Johnson says. Parts of the clip were shot underwater at West Edmonton Mall's Undersea Adventure and parts were done outdoors. "That segment has sort of a gypsy theme, with a whole lot of flames in it," chuckles Johnson. "I think people will enjoy the fire and water contrast in the video." The clip is complete now but, says Johnson, "We didn't want to release it before Christmas and get caught up in the million or so other releases that will come out in the next couple of weeks."

While we're on the subject of releases, Johnson reports that a new Feeding Like Butterflies CD is planned for 2000. "We wanted to start this fall," he says, "but everybody was working on their own projects in September and October." Instead, the group will begin preliminary work on the disc in Vancouver this January in between West Coast tour stops. George Blondheim, who sat behind the board for *Inside the Medicine Man*, will be back as the producer of the new CD. Blondheim is also at work scoring FLB's music for symphony performance. Is a show with the Edmonton Symphony in the offing? "It's too early to say," grins Johnson.

The man who rarely sleeps also has a heads-up for fans regarding a movie appearance by FLB's music. "We were approached by Columbia Pictures' movie arm when we were working on the 'Silver Strain' video," Johnson says. "They wanted to know if we had anything new." Johnson forwarded a rough cut of the video to Los Angeles. Columbia accepted the track and it's scheduled to appear in a film called *The Huntress*. "It's supposed to come out in the spring," says Johnson, "but I don't know who's starring in it or anything about the plot."

Johnson does know that he'll be very busy between his Dinwoodie show and whenever the next Feeding Like Butterflies CD is finally recorded. His ability to get by on limited amounts of sleep will surely come in handy.

## Wedding (Isa)bels



**Clear Isabel • Catalyst Theatre • Sat, Nov 20** "It'll be four months on Wednesday," smiles Clear Isabel lead singer Trish Wight. She's referring to the time that's elapsed since her nuptials to bassist Greg Johnson—who's now a member of the "new look" Clear Isabel. Was it love at first sight?

"Well, I knew of him when he was in *Kissing Ophelia*," Wight says, "but I didn't actually meet him until we were making *ersika*." Producer Marek Forsyński decided to use Johnson and drummer Lyle Molzan as the studio rhythm section on the band's debut disc. After *ersika*'s release, several of the original members of the group returned to school—leaving a hole in the lineup with a week of Nashville showcases looming. Johnson joined up, as did drummer Molzan and guitarist Ryan Drolet. Together with guitarist Jim Head, the band's sound during the live dates they played in Music City, U.S.A. was impressive enough to attract the interest of a U.S. booking agent. Oh, "and four months later Greg and I were married," grins

Wight.

Now that the pair have settled into domestic bliss, their attention is focussed on recording a new CD. "Greg has built a studio in the house which makes it easy to work on the songs," says Wight, "and we have enough material that we can record anytime."

Wight plans to take what she learned during the creation of *ersika* and apply it to the new disc. "There's always things you want to do differently," she says, "but overall I was shocked at the positive response to the disc." Clear Isabel vibed well in Nashville and enjoyed strong support from Edmonton radio station EZ Rock on the single "I'll Remember You." "That really did make a difference," says a grateful Wight. "People I work with were singing that song back to me because they heard it on the station."

In the New Year the group will be back in Nashville (leaving March 21) to build on the contacts they made the first time around. As for the new CD? "We hope to have it finished and out in February 2000—before we go back to the States," she says.

Coincidentally, that Nashville trip will take place just after Wight and Johnson celebrate their eight-month anniversary. "Working with my husband is wonderful," says Wight. "Do you want me to gush about him? I can do that!" Uh... no. But those who want to see a married couple successfully working together can show up at the Catalyst this Saturday.

## Sideshow Dobb

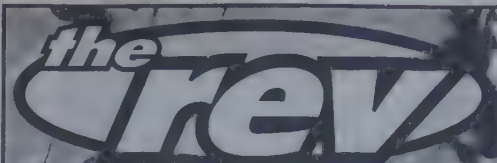


**Allen Dobb • Sidetrack Café • Tue-Wed, Nov 23-24** Allen Dobb has travelled a fair distance in the last couple of years—literally and metaphorically.

Earlier this decade he was one half of the highly touted duo Dobb and Dumela. They were living in Vancouver being managed by a partner of Larry Wanagas, who once handled k.d. lang and now manages Big Sugar. Now, at decade's close, Dobb lives half an hour outside Victoria in a log cabin heated by a wood stove. He maintains a nearby heritage building by way of a day job and spends the rest of his time creating music.

"I actually have more of a career than I'd planned," laughs Dobb. "After Dobb and Dumela ran its course, I just wanted to go into the bush and not take music so seriously." Instead, he recorded a critically acclaimed CD, *Horses and Hills*, in 1998, signed with Ragged Pup Records and has begun touring with his self-proclaimed "big little band." Besides Dobb, the group features Allen's brother Cameron on accordion and keyboards and Dan Ross on guitars, percussion and vocals.

Dobb also feels his music has taken a couple of interesting turns since he's become a solo act. "I think my music is more personal than it was before," he allows. Dobb has also made two trips to Nashville to meet and work with other songwriters. It's all contributed to a new sense of satisfaction in his life. "I feel the world has kind of opened up for me in the last couple of years," he says. ☺



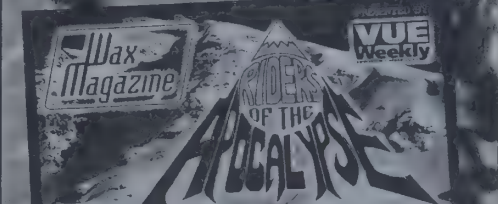
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# MUSIC Weekly

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 5 pm Friday.

Turn to "More Music" on page 14 for day-to-day listings.

## Alternative

**THE ATTIC BAR AND LOUNGE** 10407-82 Ave., 433-1969. Every MON Open Stage hosted by Skid Daddy. THU: Student Night.

**BACKROOM VODKA BAR** (upstairs) 10324 Whyte Ave., 436-4418. Every TUE 12-2 pm: Noise pollution w/DJs Cleus and Torsio playing industrial, ambient, etc.

**MICKY FINN'S** 2nd Fl., 10511-82 Ave., 439-9852. Every SUN Open Stage hosted by Everett Lahti. Every TUE Name That Tune. Every WED: Trivia Night.

**NEW CITY LIKWID LOUNGE** 10161/57-112 St., 413-4578. LIKWID LOUNGE THU 18 (9 pm). One Fever featuring Lisa B. Reggae Party \$5 SAT 20 (9 pm doors). Iwango, Corey Danyluk, Hillbilly Whiskey, 16 THU 25 (9 pm). Chris Smith & Tednorhaska, Ben Spencer. SAT 27 (9 pm): the New 1-2, Kung Fu Grip.

**REBAR** 10551-82 Ave., 433-3600. Every SUN (downstairs) DJ Big Dada, scary music from the dark side. Every SUN (downstairs) DJ Big Dada. FRI 19: Tricky Woo, Flash Bastard. SAT 26: The Mantis, the Forty Fives, P.R. Douglas on the deck.

**REGAL BAR AND CAFE** 10025 Jasper Ave., 590-1212. www.mildandmellow.ca/otherworld. Every SAT night live music.

**REV** 10030-102 St., 423-7820. SAT 27: Prodigy's DJ Kns Needs, Tronspixch & Coup. THU 28: Winter Wonderland-fundraiser for families living with AIDS. THU 28, 420.

## Blues & roots

**BAR-B BAR & GRILL** 4249-23 Ave., 461-2244. FRI 26-SAT 27: Mr. Lucky.

**BLACK DOG** 10425-82 Ave., 439-1082. Every SAT 10-11 pm: Half of the Dog. SAT 20: Geoff Butler. SAT 27: The McFys.

**BLUES ON WHYTE** 10329-82 Ave., 439-5058. Every SAT aft: Blues Jam. THU 18-SAT 20: Don Johnson SUN 21 90 lb. head. MON 22-SAT 27: Benit Harbour. SUN 28: Mark Hummel.

**CALIENTE LATIN CLUB** 10815 Jasper Ave. at Mayfair Hotel, 914-0152/425-0850. Every THU (8-30 pm) Free dancing lessons and Dance Party.

**CAPITAL HILL PUB** 14203 Stony Plain Rd., 451-0860. SAT 20 (9-30-12): Turtle Crossing.

**CAPPUCINO AFFAIR** 9 Sioux Rd., Sherwood Park, 417-3334. THU 18 (7-30-10-30 pm): Bob Jahng. THU 18 (7-30-10-30 pm): Bob Jahng. THU 25 (7-30-10-30): Turtle Crossing.

**CATALYST THEATRE** 8529-103 St. SAT 20 (7 & 9 pm shows). On The Edge Clear Isabel, Liam Kovalek Band-all ages event. TIX @ door & adv @ Blackbird Myoook 310.

**CHANGE FOR CHILDREN** 448-1505. SAT 27: Instruments of Change. Bill Boume & Lester Quizau, Joe Kroecker Collective, Senora Tropical, Fela. SAT 27 515 @ door. 512 adv @ Belgravia Books, Blackbird Myoook, Earth's General Store, Orlando Books and Change for Children. Proceeds assist Change for Children.

**CHAPTERS** Whyte Ave. FRI 19 (7-30 pm): Oh Susana.

**CITY MEDIA CLUB** 6005-103 St., 433-5183. Every FRI Dart Night. FRI 19 (8-30 pm): Bonnie Lassies-trad. TIX \$6. SAT 20: The Lawrence Boys. TIX \$7. FRI 26 (9 pm) Songwriter's Circle featuring Duane Steele, Brad Bayley & Alex Bean. TIX @ door \$4 members \$5 non-members. SAT 27 (8-30 pm doors) Literature-fundraiser for literacy. Sticks II Stones, Ben Sures. TIX \$8.

**CLUB CAR LOUNGE** 11948-127 Ave., 453-1995. Every SUN (2-7 pm): the KGB hosting the Traffic Jam Sessions.

**CLUB MACARENA** 10816-95 St., 425-5338. Every SUN Jammin' II Madness (Open Jam).

**DEVLIN'S** 10507-82 Ave. 437-7489. Every MON (8-30 pm) Bubba. Funly jazz, groove abstract.

**DINKWOOD LOUNGE** U of A Campus. SAT 20 (7 pm): Feeding Like Butterflies-all ages event. TIX \$10. SUN THU 25 (30 pm doors): the Planet Smashers, the Kingpins, Undercovers. TIX @ TicketMaster.

**EDMONTON SCOTCH SOCIETY** 1034-101 St., SW, 413-6231. SAT 20 (7 pm doors): Celtic Connection: Brad Lewis, the Chances, Big Rock Pipe Band, Scena Brea. Fundraiser for the Christmas Bureau of Edmonton. TIX \$10.

**EXPRESSIONS-CAFÉ** Market II Meeting Place, 914-2118 Ave., 471-9125. FRI 19 (7-30-10 pm): Singer-songwriter performances hosted by Bessett & Watt.

**FESTIVAL PLACE** 100 Festival Way, Sherwood Park, 449-3378. SAT 20 (7-30 pm): Barochos. TIX \$16.50 adult, \$18 cabaret, \$14 kids/seniors.

**FIDDLER'S ROOST** 8906-99 St., 439-9788, 461-1358. Every MON (7-30 pm): Country Classic Jam Session & Open Stage. Every WED (7-30 pm): Bluegrass Jam session. Every THU (7-30 pm): Old Time Fiddle Jam Session. SAT 20 (8-30 pm): Talent Show Open Stage.

**FLAIR LOUNGE** Mama's Pizza, 2815 Millwoods Rd, Plaza @ 28 Ave., 450-3333. SAT 20: Marshall Lawrence Band.

**FULL MOON FOLK CLUB** Bonny Doon Hall,

9240-93 St., 438-6410. THU 8 (8 pm): Diamond Joe White.

**GREAT CANADIAN BAGEL** 8623-112 St., 434-0460. Every SUN Acoustic Open Stage, hosted by Paul Levins (7-30-11-00 pm).

**HIGHRUM CLUB** 4926-98 Ave., 440-2233. Every TUES Music Trivia. FRI 19: Alexander Keith Party. Halla's Barnacle. SAT 20: Molly's Reach.

**HORIZON STAGE** 1001 Cahoon Rd., 762-8995. FRI 19 (7-30 pm): Jordan Cook and the Blues Boys-blues. TIX \$12 adult, \$10 student/senior.

**KINGS KNIGHT PUB** 9221-14 Ave., 433-2599. Every THU Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands.

**LA HABANA** 10238-104 St., 424-5939. Every WED Latin Dance Lessons. Every THU Dance Party. FRI 19 (7-30 pm) Fanchito & Jose Jose. FRI 26-SAT 27: Los Caminantes.

**LITTLE FLOWER SCHOOL** Behind Telus Field, 429-3624. Every WED (8 pm): Open Stage hosted by Brian Gregg.

**NICHOLBY'S** 11062-156 St., 448-2255. FRI 19 (9 pm) Gary Bowman. FRI 26-SAT 27 (9 pm): Darrell Kettala. No cover.

**NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY** Pleasantview Community Hall, 10600-57 Ave., 458-9102. Every WED Night (7-11-30 pm): Bluegrass jam. TIX \$2 cover.

**O'BRYNE'S** 10616 Whyte Ave., 414-6766. Every TUE Traditional Irish music by Maria Dunn, Shannon Johnson and friends, no cover. THU 18 (10 pm): Barnacle-Celtic no cover. FRI 19 (9 pm) Cove-Celtic rock no cover. SAT 20 (10 pm) Northwest Passage Celtic Rock no cover. SUN 21 (9 pm) Kite-Celtic no cover. MON 22: Aids Network Benefit. TUE 23 (9 pm) Shannon Johnson, Maria Dunn & friends: no cover. THU 25 (10 pm) Northwest Passage Live-Celtic rock, no cover.

**PHATZ RESTAURANT** 10331-82 Ave. Every MON Live Monday Nights with live music.

**PORTABELLO** 10807 Castledowns Rd., 475-0597. FRI 19-SAT 20: Mr. Lucky.

**PUC'S SPORTS BAR** 11345 Capilano Dr., 471-1231. Every FRI & SAT Blues night.

**SIDETRACK CAFE** 10333-112 St., 421-1326. Every SUN Variety Night: Atomic. THU 18: Custer-blues. FRI 19: the Mark Sterling Band-blues. SAT 20: Celtic Connection. SUN 21: Retro Variety Night. MON 22: New Music MONdays-all ages licensed show. Tricky Woo. TUE 23-WED 24: Allen Dob and the Big Little Band-roots/rock. THU 25-SAT 27: 6 Figures.

**STRATHPIN PUB** 9514-87 St. FRI 19-SAT 20 (9 pm): Jean Capla & Uptown Shuffle.

**THE SUGARBOOM** 10922-28 Ave., 433-8369. FRI 19 (10 pm) Paul Bellows, Bens Bar. SAT 20 (10 pm): the Swampblowers. \$2 cover.

**THE THREE MUSKETEERS CREPERY** 10416 Whyte Ave. Every WED (8-11 pm): the Bobby Cairns Trio. Cover \$5, students \$2.50.

**UPTOWN FOLK CLUB** Queen Mary Hall, 10844-117 St., 718-2106. FRI 26 (7-30 pm): The Uptown Folk Club Open Stage, host Karen Musican singing. 7-7-30 pm. Music: 7-30 pm. Members free, non-members \$3.

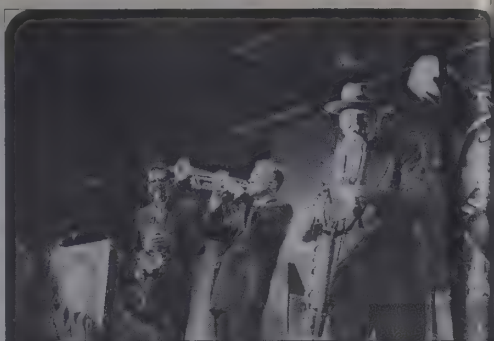
## Classical

**CAFE LACOMBE** Crowne Plaza, 428-6611. TUE 23: Chinese Classical. Performed by Hong Yan Powell.

**CONVOCATION HALL** U of A Campus, Arts Building, 433-6209. FRI 19 (8 pm): D'Arcy Cresvies Trio-Latin, classical & Flamenco. TIX \$15 @ Centre Classique & Gramophone Records. FRI 26 (8 pm): A Celebration of Barbara Stephanie Lemelin-piano, Martin Rieley-viola, Aaron Au-viola, Janya Prochazka-violoncello. TIX \$10 adults, \$5 senior/student.

**EDMONTON OPERA** Jubilee Auditorium, 429-8000. SAT 27 (8 pm): THU 20 (7-30 pm), THU 2. Aida by Giuseppe Verdi. TIX \$19-578.

**EDMONTON SYMPHONY ORCHESTRA** Winspear Centre, 428-1414. FRI 19-SAT 20 (8 pm):



swing has supposedly died out twice, once in the '50s and once again following an unlikely revival in the '90s. But apparently, nobody bothered to tell **Big Bad Voodoo Daddy**, who performed a blistering, non-stop swing set in front of an enthusiastic crowd at Red's last Saturday. The action on the dance floor may have fallen short of Gaspard's commercial choreography, but the Daddies managed to work the audience in a pretty swingin' frenzy all the same.

Magnificent Master Series: Thunder, Radoslav Sulc-volin, Wen-Sin Yang-cello. FRI 26 (8 pm): 71. Perry and the ESQ-CD launch. TIX: \$15, \$20, \$25.

**FIRST PRESBYTERIAN CHURCH** 10025-105 St. FRI 26 (8 pm) 20th Century Songs of Motherhood: Jay-Anne Murphy-mezzo-soprano accompanied by Elaine Dunbar. TIX \$8, \$5 student/low income.

**ROBERTSON-WESLEY UNITED CHURCH** 10209-123 St., 467-6531. SUN 28 (3 & 7-30 pm): Music for a Festive Season: Judith Henbest-soprano soloist, Da Camera Singers, Laurier Fagnan-conductor.

**MCDONAGH UNITED CHURCH** Banquet Hall, 101 St. 1 Block S of Jasper Ave., 468-4964. WED 24 (12-10-12-50): Music Wednesdays at Noon: Jennifer Bustin, John Mahon, and Corey Hamm-volin, clarinet and piano. Free.

**WEST END CHRISTIAN REFORM CHURCH** 10015-149 St., 420-1757. FRI 19 (8 pm): University of Alberta Madrigal Singers. TIX \$10, \$5 student/seniors. SAT 20 (7-30 pm): Cantemus Canada: In Praise of Music. TIX: \$8 adults, \$5 kids. FRI 26 (8 pm): The King's University College concert.

## Club nights

**TOOT NIGHTS** 10018-105 St., 448-1001. Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

**BARRY'S GRAND CENTRAL STATION** 6111-107 St., Every WED in FRI: Ladies Nite. Every SAT: DJ Clay & DJ Damien.

**BOILERS DANCE PUB** 10220-103 St., 425-4767. 440-6062. Every MON: Industry Night. Every TUE: Rave Night. Every FRI: Male Dancer/Ladies Night. Every SAT: 80's Dance Night.

**BUDDY'S DANCE PUB** 10112-124 St., 488-6636. Every SUN Karaoke. Every SAT aft. Pool Tournaments. Every TUES Buddy's Dance Pub.

**CLUB K2** 124-118 Ave., 454-5396. Every WED: R&B II Hip Hop, DJ Faval.

**CLUB 2000** 10812 Kingsway Ave., 479-4266. Top 40, dance, techno. Every TUE: Ladies Night. Every THU: Game Night.

**THE COCKTAIL CLUB** 2940 Calgary Trail S., 490-1188. Every FRI: T.G.I.F. Girls Night Out. THU 18: Shag THU 25: Senior Tropical.

**CALLIEO CLUB/RESTAURANT SPORTS BAR** 10108-149 St., 414-6896. Every THU: R&B, hip

hop, and old school. Every FRI: Hi NRG new music with Jason LP. Every SUN: DJ.

**GALLERY LOUNGE** Mayfield Inn, 16615-109 Ave. 484-0821. Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

**GREENHOUSE** 13101 Fort Rd., 472-9998. Every WED: Chris Knight from Power 92. Every THU: Ladies Night.

**IRON HORSE EATERY & WATERING HOLE** 8101-103 St., 438-1907. Every SUN: Live music, menu update.

**ORLANDO'S LOUNGE** 15163-121 St., 457-1111. Every WED & SUN: Karaoke nights. THU night FREE pool!

**PLATINUM NIGHT CLUB** 10018-105 St., 423-4435. Every WED SUN Night. Every THU: Dance Music. Every FRI, Sat, Reggae. Platinum Fridays. Every Sat: Ruffie's Ruffie's Machine cover.

**RED'S WED** 481-6420. Every FRI: Dance Party hosts Kenny K. Every SAT (10 pm): Red's Reunion then DJ Kenny K. Every SUN: Hypno Sundays, dance party after show. Every TUE: Toonies: Luge FRI 19 (7 pm doors): Dr. Hook featuring Ray, Blue TIX \$11 adv, \$15 day of @ Red's and TicketHub. WED 24: Technocrat featuring Ya-Kid-K, Black TIX \$12 adv, \$15 day of. FRI 26: Choclav II Blue TIX: \$12 adv, \$15 day of.

**THE ROOST Private Members' Club** 10345-111 St., 426-3150. Every SUN: DJ Jazz, the Recovery. Every MON: DJ Jazz. Every WED: DJ Balance. Every THU: DJ Da Da Ascension. Every FRI: Down-DJ Weena Love. Up-DJ XTC. Every SAT: Down-DJ Hill & Guest. Up-DJ Code Red & Guest. Up-DJ Code Red. Weekends: Down-Rotor, Up-Live Progressive.

**SENIOR FROG'S** 10045-109 St., 429-FROG: (379) Every FRI: Lady's Night. Every SUN: Industry Night.

**THUNDERBOMB** 9920 Argyll Road, 433-DIMM. Every THU: Ladies Night. Every FRI: Millennium Fridays. Every SAT: Rocks. Every TUE: Schizophrenia 100% Dance.

**URBAN LOUNGE** 8111-105 St., 439-3388. Every FRI & SAT: Senior live music (9 pm). Every WED: Open Stage with Jose Osseau. THU 18: Taotai's Funky aft. FRI 19-SAT 20: Tar Baby. WED 24: Vedanta-alt. rock. FRI 26-SAT 27: Transmuter.

**ZONE** 10089 Jasper Ave., 426-5535. FRI & SAT: doors 8 pm. Every SUN: Teen Nights. call for details.

## Country

**COOK COUNTY SALOON** 8010-103 St. 432-COOK. THU 18: Clayton Bellamy.

**DRAKE HOTEL** 3945-118 Ave., 479-3929. Every FRI-SAT II Every SUN aft: Second Chance Band.

**NASHVILLE'S ELECTRIC ROADHOUSE** Phoenix WEM, 483-3289. Every THU: Ladies' Night.

**ONE EYED JACKS PUB & GRUB** 13042-50 St. Every FRI-SAT live music.

**WILD WEST** 12912-50 St., 476-3388. Every THU (7-30-9-30 pm): free dancing lessons. Every SAT aft: (4-30-7 pm): Jam.

**CROWNE PLAZA** Crowne Plaza, 10111 Bellamy Hill, 428-6611. LA RONDE Top 40, line & dance. Every THU (7-30-11 pm): John Fisher. Every FRI SAT (8-11-30 pm): John Fisher & Christine BECCO.

**FOUR ROOMS RESTAURANT** 137 Edmonton Centre, 102 Ave. Rice Howard Way, 426-4767. FRI 19 (9-12): Ron Sansom Trio. THU 25 (9-12): Rhythmic Line. No cover.

**IRON BRIDGE** 12520-102 Ave., 482-5620. Every THU (7-30-11 pm): Live Jazz Brunch.

**OVERTIME BROILER & TAPROOM** 10100 St. Every SAT (4-8 pm): Live Jazz. THU 25: Allie Zappacosta-CD release party.

**PHATZ LOUNGE** 10331-82 Ave., 413-0930. Every MON: Fina Stamp.

**ROSE & CROWN** Sheraton Grande Hotel, 101-103 Ave., 441-3036. Every TUE-SAT (9 pm): Lyle Hobbs. Every SAT (7-10 pm): Live jazz at Central Park Lounge.

**SORRENTINO'S** 10612-82 Ave., 474-6466. Every TUE: Tabasco Tuesdays. Every THU: Grand

## Festival Place

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# Barachois

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**November 24/99 7:30 pm**

Encore performance! The wit, charm and even the antics that Barachois brings onstage is as much a part of their heritage as the songs they sing and the tunes they play.

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dinner  
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downtown

**fri & sat  
8 'til midnight\***

**nov 19 Dino Dominiello**  
**nov 20 Bomba**

**minimum charge  
will apply**



# MUSIC Weekly

Continued from previous page

**THREE MUSKETEERS** 10416 Whyte Ave., 437-4219 • Every THU (8:30-11:30 pm) the Bobby Cairns Trio with Tom Doran and Bob Miller.

**TOKYO NOODLE SHOP** 430-0838. Live soul/jazz every WED, shows at 8, 9 & 10 pm.

**HARDHIT SUITE** 10203-86 Ave., 432-0428 • Every TUE, Jam Sessions: Jazz & Blues. TDC \$2 for everyone. FRI 19-SAT 20 (8 pm doors). Great Canadian Outlands Series: Ed Bickert with the Kent Singers Trio. TDC \$14 members, \$18 guests. THU 26-SAT 27 (8 pm doors). Peggy Stern Trio, Ina Stimpert. TDC \$12 members, \$15 guests.

**SENIOR'S ON 1ST** 10117-101 St., 425-6151. FRI 19, Dixie Domarelli Trio, SAT 20: Bomba-Latin-jazz-trio.

FRI 26: Dallas Walbaum. SAT 20 & 27: Music Trivia.

**SHERLOCK HOLMES DOWNTOWN** 10012-101A Ave., 426-7784. THU 18-SAT 20 & TUE 23-SAT 27: Dave Hibbert.

**SHERLOCK HOLMES WEST** 444-1752 • Every SUN: Nevie Night with Spirit of the Atlantic. THU 18-SAT 20 • MON 22-SAT 27: Tim Becker. SAT 20 & 27: Music Trivia. Tim Becker.

**SHERLOCK HOLMES ON WHYTE** 10141-82 Ave., 433-9678. • Every THU: Celtic night • Every SUN: Karaoke. FRI 19-SAT 20: Duff Robinson WED 24: Music Trivia. MON 22-TUE 23 • FRI 26-SAT 27, Mark Maganile.

## Pop & rock

**BETTER BE ROCK** 8216-175 St. Every SAT Live Jam. • Alternate Fridays: featuring the 8 & 8 Gang, plus DJ on FRI & SAT (Bobby G) • FRI: Rock/Sex Trivia • Dating Game.

**DINWOODIE LOUNGE** U of A Campus, SAT 20: Feeding Like Butterflies-all ages event in support of Unicef.

**DRAGON HEAD** Lynberg Shopping Centre, 7522-178 St. • Every FRI, SAT Classic Rock Dance Party.

**ELEPHANT & CASTLE** 10314 Whyte Ave., 439-4545 • Every TUES, Open stage, hosted by Jose Oiseau.

**FESTIVAL PLACE** 1 Festival Way, Sherwood Park, 420-1757. FRI 19 (8 pm)-SAT 20 (2 • 8 pm): As Time Goes By. Gateway Chorus: Sweet Adelines International with VOCE and Lee • Blair.

**FOX & HOUNDS PUB** 10125-109 St., 423-2913. • Every FRI: Open Stage. FRI 19, Hemi, Femur, Septimus, Judgemental, Truth. SAT 20: Dead Jesus, Indifferent, R.N. Atrophy, Darkland, Nicsson. FRI 26: Band Warz 99 finale. FRI, Centralage, Two Times Under, Femur. SAT 27: Septimus-CD Release Party, Haven.

**HARD ROCK CAFE** Bourbon St., WEM, 444-1905 • Every SUN (9 pm): Name that Tune.

**KING'S HORSE PUB** 421-106 St., 462-4627 • Every MON: bar/restaurant industry appreciation night.

**LOLA'S MARTINI BAR** 8230-103 St., 439-4876 • Every WED: Rimshot.

**LONGRIDERS SALOON** 11733-87 St., 479-7400. 1 • 5W of Skyreach Centre. THU 18: K.C. Jones-Ellon John pre & Post Concert Party.

**MARIO'S** 4990-92 Ave., 466-8652 • Every THU-SAT: Rare Occasion.

**OTTWELL NEIGHBOURHOOD PUB** 6104-90 Ave., 970-7963 • Every THU: Battle of the Bands. THU 18 (8 pm): Sugarbush vs the Glen Gley Band. SAT 20 (9 pm): Hidden Agenda featuring Gord Steinko. no cover. THU 25 (9 pm): Septimus vs Renslip. no cover.

**PONCHO'S PUB** 9006-132 Ave., 457-8718. • Every FRI live music/DJ/dance • Every SAT Karaoke/DJ with Brenda. FRI 19 (9 pm): Hoffman • Brown.

**ROAD HOUSE** 15540 Stony Plain • 483-1100 • Live music THU-SAT. • Sunday Showcase (8-2).

**SKYREACH CENTRE** 451-8000. THU 18 • 100 pm: Elton John solo. TIX: \$79.50, \$59.50, \$39.50.

**THUNDERDOME** 9920 Argyle Road, 433-3663(DOME) • Every THU: Ladies Night. • Every FRI: Millennium Fridays • Every SAT: Rocks. • Every TUES: Schizophrenia 100% Dance. • Every WED: Concert night.

**WILD HORSE SALOON** 16625 Stony Plain Road., 484-7751 • Every SUN • MON: Karaoke. THU-SAT: live entertainment.

**WINDSOR BAR & GRILL** 11712-82 Ave., 433-7800. • Every TUES: Canadian Music Night. Every SAT: live music.

## LIVE music lineup

TUESDAY NIGHTS:  
music trivia

nov 19: alexander  
keith's party!  
from halifax:  
barnacle

\*McNALLY'S  
food spirits etc

## the high run

sports & billiards

nov 20:  
mollys reach

nov 26/27:  
mustard smile

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## NEW



Marilyn Manson

MARILYN MANSON  
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## NEW



END OF DAYS  
"Soundtrack-Various"

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## NEW



MOSH PIT MADNESS  
"Various Artists"

## NEW



CELEBRITY DEATH MATCH  
"Various Artists"



ROB ZOMBIE  
"American Made Music to Strip By"



more music for your money  
E&B sound





## Just Christmas '99!

A Global Crafts Marketplace

**Nov. 19-20 at  
The Armouries**  
10440 - 108A Avenue

**Friday Nov. 19**  
6:30 - 9:30 p.m.

**Saturday Nov. 20**  
9:30 - 4:30 p.m.

Crafts and other worldly goods,  
live entertainment  
with Dale Ladoeur,  
Notre Dame Des Bananes,  
The MacCauleys and  
the Tilo Paiz Trio!  
Plus, delicious finger foods  
& refreshments available!

## Just Christmas

(from "Justice at Christmas")  
■ an alternative global  
marketplace  
for quality crafts and  
other goods.

Market participants are  
not-for-profit organizations  
whose mandate is to  
foster global awareness  
and to support international  
development projects.



Wheelchair accessible.  
Admission is free, but...  
donations are welcomed!

INFOLINE: 474-6058

# Classical Notes

By DAVID GRØNNSTAD

## Double exposure

Thunder • Winspear Centre • Fri-  
Sat, Nov 19-20, 8pm • \$14-47 Last  
week I on at length about my objec-

tions to the Edmonton Symphony Orchestra giving silly names to this season's concerts. I'll spare you further ramblings on the subject, other than to make one remark about the title of their next Magnificent Masters series concert, featuring one of the most incredible pieces in all of classical music, Johannes Brahms's Double Concerto for Violin and Cello in A minor. Unfortunately, when I see the title "Thunder," Brahms doesn't start sounding in my head: AC/DC does. (Dum-dum-dum-dum-dum-dum-dum-dum-THUN-DAH!) Sigh.

The ESO programme boasts that

this will be their first performance of the Brahms Double Concerto in over 15 years. And I don't doubt it; late 19th-century concerto masterpieces are tough enough to put together when they require one world-class virtuoso soloist, let alone two. Hence this piece is relatively rarely performed and recorded—but it's well worth the wait.

The Double Concerto, Op. 102 (out of 122) is the last orchestral piece Brahms wrote; in fact, he turned to orchestral music pretty late in his career, probably because ever since he was discovered by Schumann, everybody and his dachshund in Germany and Austria called him the next Beethoven. That's one tough act to follow, and those 19th-century critics were even bitchier smart-asses than me, calling his first symphony (which he wrote at age 43) "Beethoven's Tenth."

I studied this piece in a music theory class in university, and I remember the prof saying it's like Brahms was writing for a eight-stringed instrument instead of two four-string ones. He meant it as a compliment, but he's wrong and he's deprecating Brahms's accomplishment. (I often disagreed with that prof; maybe that's why I only got a B-minus. Or it could have had something to do with the fact that I always winged the listening exams.)

Very few concertos for more than one soloist exist; it's hard enough writing an equal musical dialogue for two parts (soloist and orchestra), let alone three. And most of the multiple-soloist concertos in the repertoire are still two-part dialogues: the orchestra is one voice, and a homogeneous group of instruments (usually strings, and usually at least four of them) is the other. The few concertos that do have two genuinely distinct soloists are usually written for two radically differing instruments, like Mozart's Sinfonia Concertante for flute and harp.

Brahms achieves the, if not impossible, at least damn Herculean: he creates a true double concerto for two similar instruments. The violin and the cello have opposite ranges and a certain disparity in timbre, but they're both string instruments, and Brahms uses both their similarities and differences to full effect. And he displays his usual excruciating attention to form and motivic development. And he exploits the orchestra's and the soloists' colour possibilities to their fullest. And it's still a characteristically late Romantic piece, with lush harmonies, passionate emotions and spectacular virtuosity.

Brahms supposedly once said if he would have traded all his musical accomplishments to have written a tune as hummable as Johann Strauss's Blue Danube Waltz. I hope to God that anecdote is apocryphal: Brahms is not have been the catchiest melodic writer around, but he more than made up for it in just about every other respect possible. If I had to pick the best all-round composer in all of classical music, I'd pick Johannes Brahms. (And this classical season in Edmonton, it's *dank Sie Gott*, full of Brahms; the last week's German Requiem to ongoing complete piano trios quartets at Convocation Hall.)

By the way, the soloists for "Thunder" (the word doesn't even begin to do justice to Brahms's achievement) are all right, all right, I'll give it a mussy. Bavarian Radio Symphony Orchestra, concertmaster Radoslaw Szulc, and Munich Symphony Orchestra principal cellist Wen-Sinn Yang. They have pedigrees—and this piece deserves the best soloists money can buy.

## Mads on the Lamb

Madrigal Singers • West End Christian Reformed Church • Fri, Nov 19, 8pm • \$5-10 The University of Alberta Madrigal Singers sure get around. In my college days I sang with the McGill Chamber Singers, the crème de la crème of that university, and we never did nothin'. By contrast, the Madrigal Singers have been to Germany twice and Ireland and have released two CDs, all in the past four years.

The Madrigal Singers' (whose repertoire, by the way, seems to consist of suspiciously few actual madrigals) fall concert doubles as the launch of their latest disc of Christmas music, *Balulalaw*. I'll review it if and when they get around to sending me a copy (hint, hint).

As for the concert, its centrepiece is one of my favourite pieces of choral music, Benjamin Britten's *Rejoice in the Lamb*. Whenever I write about Handel's *Messiah*, I crack wise about its fun-sounding lyrics ("How beautiful are thy feet," "And I will shake all nations," that's nothing compared to the 18th-century verse by Christopher Smart, which *Rejoice in the Lamb* is set to any line at random and chances are, out of context, it's hilarious: "Let the marmoset appear with an ass," "For I consider my cat Jeoffrey," "For the mouse is a creature of great personal valour," "For the flute, rhymes a tooth, youth and the like." Don't let me give you the wrong impression: it is no P.D.Q. Bach-esque spoof; it's rather a beautiful piece of music; the Mads should sing it well.

The Madrigal Singers not be able to boast the deep talent pool of 1999's larger university choirs (like the McGill Chamber Singers), but they rehearse more—and hey, and everyone in the choir wants to be there (unlike the McGill Chamber Singers, mostly made up of opera majors who desperately need ensemble credits). Throw in the esprit de corps that's evidenced by the fundraising that goes into all their touring and recording they do, plus fine director like Leonard Ratzlaff, and you have one of the best university ensembles in the country.

## St. Cecilia, you're breakin' my heart

In Praise of Music • West End Christian Reformed Church • Sat, Nov 20, 7:30pm • \$5-8 Whew, that West End Christian Reformed Church is busy this weekend. Less than 24 hours after the choir packs it in (see above), four more will show up: the Strathcona Chorale, the Cantemus Intermediary

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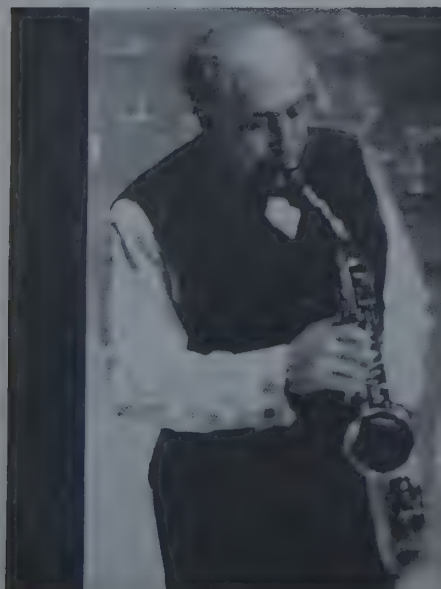
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# Blues prodigy still Cookin'

BY MERRIN SULLY

Jordan Cook and his fellow band members may only be 16 years old, but *man*, can they play the blues. With influences like King, Stevie Ray Vaughan, and Jody Waters, the Jordan Cook Band is proving to be an emerging force in the house of blues.

Raised in Saskatoon, Jordan was classically born with a guitar in his hands. When he was two, his dad, who acts as the band's manager, was taking blues

lessons—and was apparently the only person paying attention. By age four, it was apparent Jordan had a natural musical ear, so his dad bought him his first guitar and Cook has been playing and playing ever since. These days, he's built up his collection of guitars to such an extent that if he wanted to, he says, he could play a different one nearly every day of the month.)

Now, just old enough to drive a car, Jordan (along with bass guitarist S.J. Kardash and drummer Tony White) spends almost every weekend performing somewhere, whether it's on the road or at home. The band has opened for acts like James, Sass Jordan and Long, and Baldry, to name a few, and has been a hit at numerous festivals and clubs, including Edmonton's Blues on Whyte. This past July, the band traveled to Switzerland for the Montreux Jazz Festival, where they got to jam

with Van Morrison, Jonny Lang and B.B. King. "The best part of the festival was when B.B. King invited us to jam with him," Cook says. "I wasn't nervous at all, just really, really happy."

## Back-headed compliment

The band's wide and varied repertoire includes lots of catchy originals, plenty of traditional rockin' blues songs, as well as a flock of rockabilly and swing tunes. Although their youth contributes to their immediate appeal and gives them a certain novelty value, what really stands out during their performances is their tight, clear sound, faithfully delivered in an experienced, no-nonsense manner. But Cook isn't averse to showmanship, either; the band is fond of switching instruments—Cook himself is equally at home hammering on the drums as he is strumming the guitar. He's also been known to wow audiences with his ability to hoist his guitar behind his head mid-song without missing a beat, a trick that he confesses took a lot of practice.

But for Cook, practice is the easy part. "I'm pretty lucky," he says, "because it's not like my dad has to tell me to practise, or that I have to tell myself to practise. When I get home from school, I just pick up my guitar. I don't think an hour goes by that I don't play it." But he confesses that the most practice happens when the band is performing. "We learn as soon as

we get up on stage," he says.

## World enough, and Time

With three CDs under their belt (the latest being *Time*), Jordan says that the band is overdue for a fourth. But what's really on his mind right now is the attention the group has been receiving internationally. "Some major European and U.S. record companies are showing some interest," he says. "We're all pretty excited about the possibilities."

So after five years of working together, the trio seems destined for stardom—Cook was the youngest person to be profiled in *Maclean's* magazine's 1997 list of "100 Canadians to Watch." And now, apparently it won't be long before this young Canadian is being watched by people all around the world. ☐

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## Classical Notes

Continued from page 18

Children's Choir, I Coristi and Calgary's Spiritus Chamber Choir.

Together, they'll present a concert called "In Praise of Music"—and whad'ya know, it just happens to be on the feast day of St. Cecilia, the patron saint of music herself. It's all under the banner of Cantemus Canada, a nine-choir Edmonton vocal programme. They didn't provide me with a list of the pieces they'll perform, only the composers—one of them, however, is Benjamin Britten (see above), and I'll bet you a dollar one or more of those choirs will be singing his Hymn to St. Cecilia (whose odd W.H. Auden lyrics include "blonde Aphrodite rose up excited" and "the gaucheness of her adolescent state"—see above). It's a gorgeous and fiendishly difficult piece of music, and one of the best-known (and best, period) pieces in the 20th-century choral repertoire (and the choral repertoire, period). Gee, after that sales pitch, I sure hope they perform it; plus I don't want to end up owing all my readers a dollar. Um, you'll note I didn't write "each." ☺

When they finally issued their debut recording, *Goldfly*, on Sire Records, the dissenting voices began to disappear. Miller is sure the critics from their earlier days have nothing to say about their recent sequel, *Lost and Gone Forever*. Produced by Steve Lillywhite, songs like "Barrel of a Gun" and "So Long" possess a deep, polished sound, a result more of Lillywhite's experienced ear than any artificial studio technology.

## Could this be Guster's last stand?

Down-to-earth band is in for long haul

By DAVE JOHNSTON

If you're searching for an honest band, look no farther than Guster. If there's anything Ryan Miller and his bandmates dislike, it's artifice. While some bands construct a fanciful backstory for themselves, like Man or Astro-Man?'s claim that they're actually alien beings stranded on Earth, Guster make no bones about how conventional their origins are.

"We all met at the first day of school," Miller explains. "I played guitar, and Adam played guitar, and Brian said he played bongos. So we got together and decided to see what would happen. I'm positive that none of us had any idea of what was in store for us or how it was going to play itself out."

The threesome began playing as Gus in coffee houses and halls around Boston, stirring up a local following and eventually issuing a strong-selling four-song demo. Soon the critics reared their heads, telling them at length that they would never be taken seriously unless they electrified their sound or added a bass player—or maybe bought a proper drum kit.

"That sort of strengthened our resolve," chuckles Miller.

## Gilding the Lillywhite

When they finally issued their debut recording, *Goldfly*, on Sire Records, the dissenting voices began to disappear. Miller is sure the critics from their earlier days have nothing to say about their recent sequel, *Lost and Gone Forever*. Produced by Steve Lillywhite, songs like "Barrel of a Gun" and "So Long" possess a deep, polished sound, a result more of Lillywhite's experienced ear than any artificial studio technology.

"He's a genius," Miller says. "He's very good at his job, and knowing that your record is going to sound great at the end of the day is wonderful. Being the kind of band we are,

he still made us sound really large. You can say what you want about the groups that he's worked with, like XTC or the Pogues, but you can never say that he's ever made a record that has sounded bad. That allowed us to focus on how to make the songs stronger and keeping up the energy."

This year's Woodstock gave Guster their biggest break, sharing the main stage with Kid Rock, Limp Bizkit and the Red Hot Chili Peppers and having, Miller says, "a fantastic time." Their set did more than expose their music to a world audience; it proved that a simple acoustic trio could hold their own in a hard rock world.

During last summer's Stardust Picnic tour, they easily outshone headliners Great Big Sea and Blue Rodeo with their simple yet gorgeous melodies and sincere stage banter. Miller has nothing but praise for the audiences they met during the tour, and the bands they performed with.

"It was a good tour for us," Miller says. "People were really open-minded about us. We'd come out to very little applause, and walk off to a large amount. We sort of did our job, I guess."

## Northern composure

Guster maintain strong ties to several Canadian bands, such as Barenaked Ladies, the Tragically Hip and Great Big Sea. Miller attributes the bond to a sense of self-deprecation and "constant state of joviality" Canadians appear to born with.

Honestly, it would appear the best policy for Guster. They use Internet as a direct link to fans, maintaining a tour diary and mailing list through their website. When they went online, they discovered a community willing to embrace them, and the honest relationship with their fans helps keep the Guster's integrity intact.

"We strive to be sincere," Miller says. "We want to give people an honest picture of what we are, and hopefully they'll respond to that. It's not a game that we formulated. It just happened, and gives us a solid ground to stand on. People can't throw insincerity at us."



What are you lookin' at, Guster?

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# Edmonton facts

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## "My children don't deserve this"

More single moms desperately poor  
by Terese Brasen

Marilyn is standing in the doorway of her north Edmonton apartment, her toddler peeking out from behind her long skirt. "My children don't deserve this," she says. "They deserve a loving home with two parents. I will never be able to provide that."

Marilyn has nervous eyes and a clear, angry voice. She hasn't eaten a real meal for weeks. She saves the food for the kids. "I have been starving myself," she says, explaining that the lack of food plays havoc with her moods and her nervous system. "I've been sitting here praying that maybe someone would take me out for dinner, so I could have a little bit of fun."

Like many single parents, Marilyn can't make ends meet. The only money she gets is from welfare, and welfare doesn't give her enough for both food and rent. "My rent is \$450 and I get \$413. Then I get \$133 for utilities, but power, water and gas are about \$200."

After paying rent and utilities, Marilyn is short \$100. She takes the \$100 shortfall out of the grocery budget. Extras, like school fees and winter clothing for the kids, also come out of that budget. Marilyn is also waiting nervously for her landlord to raise the rent. "Every month, I live in fear. If my rent goes up, I don't know what I'll do."

"I don't eat," she adds. "I try to feed the kids things like hamburger and chicken but often it's just macaroni and cheese. This morning I had to tell my son, my 11-year-old, that I don't have

**"I thought life was simple. You get married. You get pregnant."**

enough milk for the cereal. It makes me feel like an idiot."

Of course, Marilyn knows the way to the local food bank. In that way, she's a local Edmonton statistic. More than half the families turning to the food bank are single-parent families—moms raising their kids on their own. Most of these poor single moms are young.

A recent study showed that 45 per cent of the families turning to the food bank are on welfare. Twenty-five per cent have been homeless sometime during the last five years.

Seventy-five per cent of the parents turning to the food bank are under 30. Fifty-three per cent have less than a high school education. When they find work, they can't earn enough to feed, shelter and clothe their children.

Marilyn married at 18. "I was real stupid," she says. "I thought life was simple. You get married.

You get pregnant. We were the perfect couple, and everything was going to be perfect.

"Now I feel like a criminal," she adds. "If I would have known then what I know now, I wouldn't have married. I would have gone to school."

The parents turning to the food bank can't afford both food and rent, so they cut back on groceries. It's better to go hungry than end up homeless.

Almost half (46 per cent) skip meals. They will go without eating for an entire day, so their kids can eat. Despite their self-sacrifice, 18 per cent say their kids have to miss meals. Seventy-three per cent say they cannot afford to feed their children enough fruits and vegetables.

One way to measure poverty is the Low Income Cut-Off or L I C O . Officially, it's not a poverty line. But families below LICO spend more than half their income on food, clothing and shelter.

They may not be desperately poor, but they don't have a lot of money.

The Low-Income Cut-Off for a family of four in Edmonton is \$33,063 before taxes. The Edmonton Social Planning Council uses the term extreme poverty to describe living on half of LICO. A family of four in extreme poverty would live on \$16,531.50 a year or \$1,377.63 a month, before

**They cut back on groceries. It's better to go hungry than end up homeless.**

taxes. These families are so far down they can't even dream about reaching the poverty line.

In Edmonton, we have seen a five per cent drop in the number of families living below LICO. At the same time, the number of families in extreme poverty has more than doubled, reaching 11,730 families in 1997.

Many of these very poor families are single-parent families. In the last five years, the number of single-parent families in extreme poverty more than tripled, reaching 4,696 families. Sixty-two per cent of Edmonton's single parents—six out of 10—are below LICO.

In 1993, the Government of Alberta lowered welfare benefits. Welfare has two parts—a shelter allowance to cover rent and utilities and a basic allowance to cover food and other necessities. After the 1993 cuts, the shelter rate for a single parent with one child fell to \$428.

According to the Alberta government document *Back to Basics*, the new welfare program emphasized "that welfare is a program of last resort, providing a lower income than employment for individuals who can work."

The policy assumes that single moms like Marilyn are choosing welfare. But when you only have a high school education, you don't always have a lot of choice. To Marilyn, there is little difference between welfare and work. "Being stuck on welfare is like working because my job pays so little money."

Last year, Marilyn worked part of the year. When the job ended, she fell back on welfare. When she works, she gets little more than minimum wage. Today, a person working full time (40 hours a week) on minimum wage earns takes home about \$844 a month—not enough to feed, house and clothe a family.



Continued on back page of insert



# UN's Message to Canada—

## Last year, a United Nations committee gave Canada a failing grade.

For the last five years, Canada has been on the top of the UN's Human Development Index. As Canadians, we enjoy a high standard of living, and the UN has recognized that. But another UN body—the Committee on Economic, Social and Cultural Rights—doesn't think that much of Canada's performance. Last year, that committee gave Canada a failing grade.

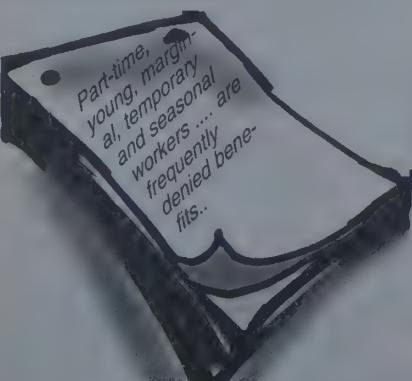
Fifty years ago, we signed the Universal Declaration of Human Rights. In 1976, we signed a Covenant on Economic, Social and Cultural Rights. The Universal Declaration talks about goals and principles. The Covenant gets down to business. It guarantees that citizens actually enjoy economic, social and cultural rights.

Every five years, the UN reviews its members. Our last review was in 1993, so the 1998 review was routine. When the Committee released its report on December 4, 1998, however, the message wasn't routine. It took issue with the way Canada treats its disadvantaged citizens—Aboriginal people, women, the poor and the unemployed.

The report starts with good news, congratulating us on our high standard of living, our Charter of Rights and Freedoms and the high percentage of women attending university. It then lays out points it calls, "Principal subjects of concern."

## The Committee criticized the way Canada treats the poor—usually women with children.

"...claims were brought by people living in poverty (usually women with children) against government policies which denied the claimants and their children adequate food, clothing and housing. Provincial governments have urged upon their courts in these cases an interpretation of the Charter which would deny any protection of Covenant rights and consequently leave the complainants without the basic necessities of life and without any legal remedy."



**The Covenant protects our right to an adequate standard of living. In other words, it's not okay that some Canadians go hungry and homeless. The Committee criticized our provincial courts for not protecting that right.**

"...provincial courts in Canada have routinely opted for an interpretation which excludes

protection of the right to an adequate standard of living and other Covenant rights. The Committee notes with concern that the courts have taken this position despite the fact that the Supreme Court of Canada has stated, as has the Government of Canada before this Committee, that the Charter can be interpreted so as to protect these rights."

The Covenant protects women's rights, and the Committee found that women's rights were not protected.

"The Committee is also concerned about the inadequate legal protection in Canada of women's rights which are guaranteed under the Covenant, such as the absence of laws requiring employers to pay equal remuneration for work of equal value in some provinces and territories, restricted access to civil legal aid, inadequate protection from gender discrimination afforded by human rights laws and the inadequate enforcement of those laws."

## The Committee attacked our treatment of Aboriginal people.

"The Committee is greatly concerned at the gross disparity between Aboriginal people and the majority of Canadians with respect to the enjoyment of Covenant rights. There has been little or no progress in the alleviation of social and economic deprivation among Aboriginal people. In particular, the Committee is deeply concerned at the shortage of adequate housing, the endemic mass unemployment and the high rate of suicide, especially among youth in the Aboriginal communities. Another concern is the failure to provide safe and adequate drinking water to Aboriginal communities on reserves. The delegation of the State Party conceded that almost a quarter of Aboriginal household dwellings require major repairs for lack of basic amenities."

"The Committee views with concern the direct connection between Aboriginal economic marginalization and the ongoing dispossession of Aboriginal people from their lands, as recognized by the RCAP [Royal Commission on Aboriginal Peoples], and endorses the recommendations for the RCAP that policies which violate Aboriginal treaty obligations and extinguishment, conversion or giving up of Aboriginal rights and title should on no account be pursued by the State Party. Certainty of treaty relations alone cannot justify such policies. The Committee is greatly concerned that the recommendations of the RCAP have not yet been implemented in spite of the urgency of the situation."

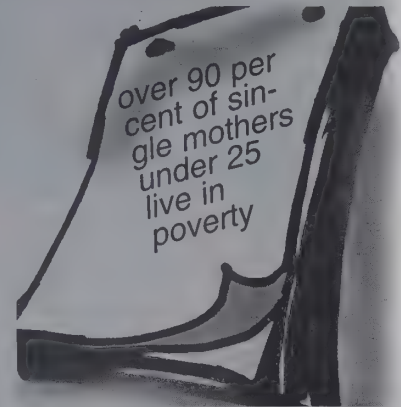
## In April 1996, the federal government did away with a Canadian institution.

It abolished the Canada Assistance Plan (CAP) and created something new, the Canada Health and Social Transfer (CHST). CAP allowed the federal government to set national standards. Through CAP, it transferred money. But that money came with strings attached.

As the feds created the CHST, it also started sending less money to the provinces—\$7 billion less. The Committee criticized Canada for doing away with CAP, spending less on social programs and failing to set national standards.

"The Government informed the Committee in its 1993 report that the CAP set

national standards for social welfare, required that work by welfare recipients be freely chosen, guaranteed the right to an adequate standard of living, and facilitated court challenges to federally-funded provincial social assistance programmes which did not meet the standards prescribed in the Act. In contrast, the CHST has eliminated each of these features and significantly reduced the amount of cash transfer payments provided to the provinces to cover social assistance. It did, however, retain



national standards in relation to health under CHST, thus denying provincial 'flexibility' in one area, while insisting upon it in others. The delegation provided no explanation for this inconsistency. The Committee regrets that, by according virtually unfettered discretion in relation to social rights to provincial Governments, the Government of Canada has created a situation in which Covenant standards can be undermined and effective accountability has been radically reduced. The Committee also recalls in this regard paragraph nine of General Comment No. 3."

## When the federal government revamped Employment Insurance, it made it difficult for workers to get benefits.

"...newly-introduced successive restrictions to unemployment insurance benefits have resulted in a dramatic drop in the proportion of unemployed workers receiving benefits to approximately half of previous coverage, in the lowering of benefit rates, in reductions in the length of time for which benefits are paid and in the increasingly restricted access to benefits for part-time workers. While the new programme is said to provide better benefits for low-income families with children, the fact is that fewer low-income families are eligible to receive any benefits at all. Part-time, young, marginal, temporary and seasonal workers face more restrictions and are frequently denied benefits, although they contribute significantly to the fund."

## The Committee criticized Canada's get tough welfare policies.

"The Committee received information to the effect that cuts of about 10 per cent to social assistance rates for single people were introduced in Manitoba; 35 per cent for single people in Nova Scotia; and 21.6 per cent to both families and sin-



# “You’re Failing to Protect Economic, Social and Cultural Rights”

Continued from previous page

gle people in Ontario. These cuts appear to have had a significantly adverse impact on vulnerable groups, causing increases in already high levels of homelessness and hunger.”

## **It attacks provinces for clawing back the National Child Benefit, so families on welfare receive none of this federal money.**

“...in all but two provinces (New Brunswick and Newfoundland), the National Child Benefit (NCB) introduced by the Federal Government which is meant to be given to all children of low-income families is in fact only given to children of working poor parents since the provinces are allowed by the Federal Government to deduct the full amount of the NCB from the amount of social assistance received by parents on welfare.

“...the repeal of CAP and cuts to social assistance rates, social services and programmes have had a particularly harsh impact on women, in particular, single mothers, who are the majority of the poor, the majority of adults receiving social assistance and the majority among the users of social programmes.”

## **The Committee attacked Canada for homelessness, now a national disaster, and criticized us for not providing adequate housing for the poor.**

“The Committee is gravely concerned that such a wealthy country as Canada has allowed the problem of homelessness and inadequate housing to grow to such proportions that the mayors of Canada’s ten largest cities have now declared homelessness a national disaster.

“The Committee is concerned that provincial social assistance rates and other income assistance measures have clearly not been adequate to cover rental costs of the poor. In the last five years, the number of tenants paying more than 50 per cent of income toward rent has increased by 43 per cent.

“The Committee is concerned that in both Ontario and Quebec, governments have adopted legislation to redirect social assistance payments directly to landlords without the consent of recipients, despite the fact that the Quebec Human Rights Commission and an Ontario Human Rights Tribunal have found this treatment of social assistance recipients to be discriminatory.

“The Committee expresses its grave concern at learning that the Government of Ontario proceeded with its announced 21.6 per cent cuts to social assistance in spite of claims that it would force large numbers of people from their homes.”

## **The Committee criticized us for failing to protect women who are victims of family violence.**

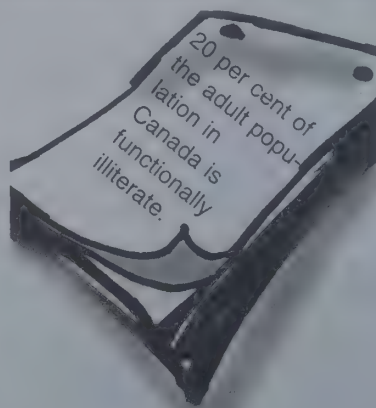
“...the significant reductions in provincial social assistance programmes, the unavailability of affordable and appropriate housing and widespread discrimination with respect to housing cre-

ate obstacles to women escaping domestic violence. Many women are forced, as a result of these obstacles, to choose between returning to or staying in a violent situation, on the one hand, or homelessness and inadequate food and clothing for themselves and their children, on the other.

“The Committee notes that Aboriginal women living on reserves do not enjoy the same right, as women living off reserves, to an equal share of matrimonial property at the time of marriage breakdown.”

## **The Committee criticized our minimum wage laws, the growth of food banks and policies that fail to support single mothers and persons with disabilities.**

“The Committee is concerned that the minimum wage is not sufficient for a worker to have an adequate standard of living, which also



covers his or her family.

“The Committee is perturbed to hear that the number of foodbanks has almost doubled between 1989 and 1997 in Canada and are able to meet only a fraction of the increased needs of the poor.

“The Committee is concerned that the State Party did not take into account the Committee’s 1993 major concerns and recommendations when it adopted policies at federal, provincial and territorial levels which exacerbated poverty and homelessness among vulnerable groups during a time of strong economic growth and increasing affluence.

“The Committee is concerned at the crisis level of homelessness among youth and young families. According to information received from the National Council of Welfare, over 90 per cent of single mothers under 25 live in poverty. Unemployment and under-employment rates are also significantly higher among youth than among the general population.

“The Committee is also concerned about significant cuts to services on which people with disabilities rely, such as cuts to home

care, attendant care, special needs transportation systems and tightened eligibility rules for people with disabilities. Programmes for people who have been discharged from psychiatric institutions appear to be entirely inadequate. Although the Government failed to provide to the Committee any information regarding homelessness among discharged psychiatric patients, the Committee was told that a large number of those patients end up on the street, while others suffer from inadequate housing with insufficient support services.

## **Finally, it criticized our immigration and student loan policies.**

“The Committee views with concern the plight of thousands of Convention refugees in Canada who cannot be given permanent resident status for a number of reasons, including the lack of identity documents, and who cannot be reunited with their families before a period of five years.

“The Committee views with concern that 20 per cent of the adult population in Canada is functionally illiterate.

“The Committee is concerned that loan programmes for post-secondary education are available only to Canadian citizens and permanent residents and that recognized refugees who do not have permanent residence status as well as asylum seekers, are ineligible for those loan programmes. The Committee views also with concern the fact that tuition fees for university education in Canada have dramatically increased in the past years, making it very difficult for those in need to attend university in the absence of a loan or grant. A further subject of concern is the significant increase in the average student debt on graduation.”

As Canadians, we like to believe Canada is one of the best countries in the world. The UN’s Human Development Index tells us it is. Still, it is hard to disagree with the Committee on Economic, Social and Cultural Rights. In 1993, the federal government showed the UN how the Canada Assistance Program (CAP) sets national standards and protects our rights. The following year, the feds disbanded CAP and cut back on transfer payments to the provinces.

With less federal money, the provinces attacked social, health and cultural spending. In the end, we are left with a country that does not pass international inspection and does not live up to its commitments.

**Edmonton facts**  
Edmonton Social Planning Council

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# We Want It to Stop

**"If the government wants us to believe it cares about children in poor households, it needs to deal with the issue of poor parents."**

by Leslie Regulous

**L**eslie Regulous is a member of the Philia Advocacy Group, a non-profit group in Edmonton's inner city. Philia helps people on welfare and the working poor access benefits and programs they are legally entitled to. In early October, the provincial government organized a Children's Forum, and Leslie Regulous was one of the speakers. The following excerpt from her speech describes how current welfare policies add to child poverty.

Stop using the phrase "child poverty." Children are economic dependants of their parents. When we say, "child poverty," what we really mean is "parent poverty." Child poverty is a strategic and distorting misnomer.

Stop poor bashing. People who need income assistance are not criminals, cultural subversives or lazy. They are unemployed or unemployable. Both can happen to any of us at anytime. Despite what our social services minister would prefer to think and has said, those who need the food bank are not using a service they don't need. They are trying to feed themselves and their children.

Poverty is an economic term, not a human characteristic. It is a sign of one's ability to purchase goods and services.

Stop punitive and systemically cruel welfare policies. Why should people have to line up at 6:30 in the morning to apply for welfare? What other government service requires this from its citizens? Why does the government expect people with no phone, fax or bus pass to

drop off 100 resumes the day before applying for benefits? Why does social services tell them to go away and get a job, then apply for assistance?

Stop the over-regulation. The Social Development Act exists to make sure everyone's basic needs are met. But the welfare system is over-regulated and rigid. Whose needs does it really serve? Every person's and every family's story is unique. An individual's needs seldom conform to the system's design.

Stop the secrecy and withholding of information. Why is the social services department unable to give people the information they need? People on welfare do not receive a complete information package describing how the system works and what benefits are available to them. Welfare includes a shelter allowance to cover rent and housing costs. Why don't people know they can ask for an additional shelter allowance? The department's information policies are fiscally driven. It saves money when it withholds information. People can't access what they don't know they can have.

The public is encouraged to believe that welfare recipients are eager and able to abuse the system. I would suggest that the abuse goes the other way.

Stop understaffing and underfunding social services. Workers need manageable case-loads. Today, frontline workers are overworked and forced to absorb the flaws in the system they administer. Welfare is an essential human service, and poor families need a compassionate response.

Workers need to treat the people they service with dignity and respect. Understaffing leads to lack of contact between social workers and clients. It leads to mistakes, fear and hostility. It causes real suffering.

Stop asking poor families to do the impossible with the welfare dollar. Welfare rates do not reflect the real cost of shelter and food. Today's welfare rates force families into slum housing and ask them to rely on charity.

A parent with one child under 11 is expected to find safe, comfortable housing for \$425 a month, including utilities. This parent is also expected to feed, clothe, transport and provide recreation for \$336. The federal Child Tax Benefit provides a maximum of \$134, bringing the income to \$898. The provincial government assumes this is enough. It is not.

This parent will use food money to pay for decent shelter. They are forced to choose between food and shelter. Charities like the food bank can provide some food. Not paying the rent, however, will leave you homeless.

A family of four—two adults and two children—may receive \$1,471 per month, including the federal Child Tax Benefit. These parents will struggle endlessly, while living below any arbitrary poverty line the government establishes. The children's suffering will include the humiliation and deprivation of not being able to participate in normal activities or have the right school supplies. Like other parents, poor parents agonize over the quality of their children's lives.

Stop making changes without consulting and collaborating with the community. Agencies deserve to be heard. They fill the gaps and are expected to deal with the real issue of meeting families' basic needs.

## "My children don't deserve this"

Continued from front page

Until the 90s, a mother raising kids on her own had no trouble getting welfare. In the early 90s, our social services department decided that was an outdated 50s concept. In Alberta, 60 per cent of women over 15 work for wages. Women make up 44 per cent of Alberta's labour force. The government didn't want to give welfare moms a free ride.

Today, single moms who can work have to find jobs. Small children—even infants—are no excuse. For professional women, the last 20 years may have meant progress. But the single moms on welfare who turn to the food bank aren't part of that progress.

The latest annual report from our provincial social services department reports that 63.9 per cent of single parents on welfare now have child support orders or agreements. In other words, the provincial government has helped these women track down deadbeat dads so the Maintenance Enforcement Program can collect child support.

But just because there's an agreement doesn't mean Maintenance Enforcement can collect. Maintenance Enforcement is a provincial responsibility, not federal. If you skip out on your student loan or your VISA, national organizations can you track you down. With Maintenance, however, there is no national system, and many deadbeat dads are in other provinces.

The child support agreements don't help the

mother, Marilyn explains, because it's docked dollar for dollar from your welfare cheque. Marilyn says her ex-husband did pay once. But in some ways, she's glad he doesn't any more. "You have to report all your income for the month," she explains. "If you're waiting for your maintenance cheque and it's late, you have to wait until the 31st. Then your welfare cheque is late. It messes me up."

## The government didn't want to give welfare moms a free ride.

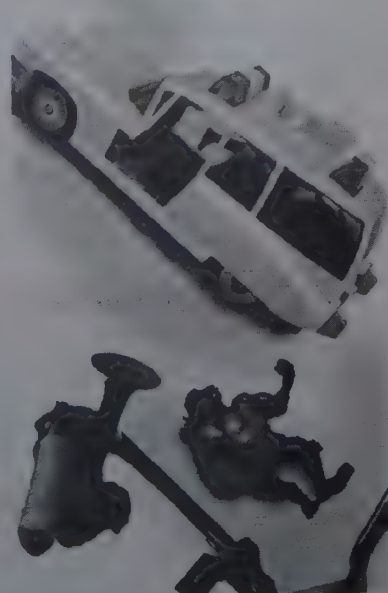
Of course, Maintenance assumes that all dads can pay child support. Some are on welfare themselves or working minimum wage. For a very short time, Marilyn had a boyfriend. "I told him he had to contribute, so he went out and stole a chicken. I told him that wasn't what I meant. I said, that's it."

"Maybe society could stop pointing at single parents and saying, 'Look at that blight on society,'" says Marilyn. Last spring, she began thinking about suicide. She hatched the plan to get some help for her kids. "I believe society is just telling me to go die. I have been reaching out for help and I can't any more. I have lost hope.

Marilyn doesn't believe her children will get any

help until she is out of the picture. "I believe my children are going to be better off. My prayer is that when I am gone my children will get a two-parent family."

The Edmonton Social Planning Council and Edmonton's Food Bank recently completed a study on food bank use in Edmonton. The study, *Often Hungry, Sometimes Homeless*, is available on the ESPC website: [www.edmspc.com](http://www.edmspc.com).





## Weekly Thursday

Nov. 11th

### MARK LEVES

Planet Underground / L.A.

Nov. 13th

### DOMENEC & DELACROIX

Spinning progressive techno and funky grooves, Domenec & Delacroix are the most respected and sought-after DJs in the scene.

Nov. 14th

### CZECH

Toronto / Vancouver

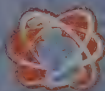
One of Canada's top break beat DJs, we welcome the request! Edit down.

Nov. 17th

### WESTBAM

Low Spirit / Vancouver

One of the most experienced and popular DJs in the scene, Westbam has played at some of the most prestigious events in the world, including the Tomorrowland festival in Belgium. He is known for his unique sound and his ability to keep the crowd dancing all night long.



Residents' Solo 8 (Geoffrey)

Check out our featured two levels of named music with a prize guests' session by Black & Blue. Drink Specials: \$3.99 per 100ml. Highballs \$4.99. Domestic Jugs.

**Rush**

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Doors Open @ 8:30pm

# Countdown 2000

## Freedom Fridays

by NEXUS TRIBE inc.

Nov. 14th

### SERGE

Full Force / Ottawa

Highly recognized for being one of the top hard trance DJs in Ottawa. Free admission w/ Lady Buggin ticket.

Nov. 12th

### DEKO ZE

Subterranean / PPM / Toronto

Official Monthly Residency Ladies @ Freedom. If you haven't already heard of him, he is one of Canada's most recognized and respected DJs. He will be playing an extended 3 hr. set beginning at 11 p.m.

Nov. 18th

### PASCAL

XTC Event / Vancouver

One of Canada's original progressive house DJs. He has played with the likes of Sasha & John Digweed and has performed legendary sets for Nexus Tribe in the last 5 years.

Nov. 20th

Official Pre party for "Good Vibes" (Emit Entertainment)

### CHRISTOPHER LAWRENCE

Hook Recordings UK / City of Angels LA

If you missed his epic set at this year's Annual Nexus Gathering, make sure to catch him playing this time. He will also be giving out copies of his new mix compilation "Temptation".

### ALEX WHITCOMBE

Steel Fish Records / London UK

Owner and manager of Steel Fish Records. A member of Gattara (along with Andy Cato) they have remixed for Paul Van Dyk, Space Brothers, Baganin Traxx and William Pitt.

Resident DJs:

Nicky Miago and Jakob

Drink specials: \$2.75 for Hi-Balls &

Domestic and \$1.75 Shooters until

12am. \$6.60 Jugs until 10:30pm

New City Suburbs

10167-112st Doors @ 9pm

Dec. 31st 1999 - Jan 1st, 2000

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# Time Capsule

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### INTIHARDWARE

(Adrenaline Records, France)

### JOHN HENRY

(Sista Recordings, New York)

### THE DUB

(PPM, Toronto)

### JELLY

(Jellyjar Productions, Regina)

### THE ZONE

(K-Zone, Kelowna)

Note: Other international headlining and local d.j.'s to be confirmed.

Venue: Sportex Arena (Northlands Park, Edmonton, AB, Canada)

Time: 7:00p.m. - 9:00a.m. Date: Friday, December 31, 1999

Early Tickets will be available at Colourblind & Divine exclusively for \$40 each (limited to 200) as of November 5. A first come first served policy in effect.

[www.nexustribe.com](http://www.nexustribe.com)



divine

plush

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# SUBURBS

New City Compound

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10161-112 St. Lounge Hours: 5pm - 3am daily Info Line: 413-4578

## In the Lounge

### UPCOMING SHOWS

**Thursday, November 18**

Reggae Party  
featuring **One Fever** with **Lisa B.**

**Saturday, November 20**

Twang  
with **Corey Danyluk** and **Hillbilly Wishbone**

**Thursday, November 25**

**Chris Smith & Technokestra**  
with **Ben Spencer**

**Saturday, November 27**

**The New 1-2 Calgary**  
with **Kung Fu Grip**

**Tuesday, November 30**

**Lisa Toronto**  
no cover

**Thursday, December 2**

**Tomato Magnet** (ex-Hookahman)  
with **Upshot Calgary**

**Saturday, December 4**

**Massive Ferguson Calgary**  
with **Parkade** (ex-Music for Plants)

## In the Suburbs

### WEDNESDAYS

"DIGNITY, RESPECT, PUNK ROCK!"  
with **DJ Shane Mr. Moosedroppings**

**\$1.00 RIBALLS & BOTTLED DOMESTIC BEER 'TIL 9:30PM**

**\$1.75 RIBALLS & BOTTLED DOMESTIC BEER 'TIL 11 PM**

**\$2.25 RIBALLS & BOTTLED DOMESTIC BEER 'TIL 12 AM**

**\$2.50 RIBALLS & BOTTLED DOMESTIC BEER 'TIL 2 AM**

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**BIG FAT THURSDAYS** with **DJ Jason**  
Playing E-Town's **Finest Alternative Rock**

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### FRIDAYS

**Pascal** (XTC Events - Vancouver)  
One of Canada's original progressive house DJ's.  
He has played with the likes of Sasha & John Digweed and has performed legendary sets for Nexus Tribe for the last five years.

**\$2.75 RIBALLS 'TIL MIDNIGHT! • \$8.50 JUGS 'TIL 1:30PM**

### SATURDAYS

**"THX"**  
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or **Tues. 23** after nine pm.

# Late nights with Con O'Brien



Con O'Brien (center) and the rest of The Irish Descendants are happy they've made it so far.

Irish Descendants ride Celtic wave into the West

By MATT BROMLEY

It's barely noon in Newfoundland, and Con O'Brien is at the pub already. But that's to be expected—he owns it. The guitarist-singer is sitting huddled in the storage room at

the back with the phone pressed close to his ear, trying to carry on a conversation over the din of a pair of lads replacing the furnace. In spite of the racket, O'Brien seems rather cheerful as he enjoys a brief respite from the Irish Descendants' touring schedule.

"We've been touring Ontario and Quebec, but we're home for a bit of a break before heading out west to finish the tour," he says.

"Our last show in Newfoundland for the year is this weekend." Con seems

on their third CD in '94) was replaced in '98 by Paul Stamp during the theatrical performance of *Needfire* in Toronto. "We recorded *Needfire* using Paul," O'Brien says. "Gerard didn't know about whether he wanted to continue with all the touring, so we used Paul for the show and then kept him on. Kelly and Paul are both well-known musicians around Newfoundland—it's such a small musical community in Newfoundland."

Being a big fish in a little pond doesn't mean that the Irish Descendants have met all the players, though. When asked who they'd most like to work with, Con replies that despite some close calls, they still haven't been able to hook up with the Chieftains yet. "I was actually a bit disappointed that when Paddy [Mooney, the Chieftains' frontman] was producing the *Fire in the Kitchen* compilation that we weren't able to get in on that. And even though we have the same distributor, we haven't met up. But we're still trying to work it out."

## Hey, bartender

Along with their current tour to promote the best-of collection *So Far, So Good*, the Irish Descendants are also busy with side projects... and business. "Ronnie's got a pub named Johnny Burke's that we just played at last weekend. I've got this place [O'Brien's, which he runs in conjunction with his families' whale-watching business], and Kelly and Paul have lots of other musical projects going on. Actually, we got word that they're performing *Needfire* again in January-February. I'm probably going to be a part of it, but I don't think the other guys are going to have the time for it."

O'Brien is quite impressed with—and fairly knowledgeable about—the Celtic scene here in Edmonton. "The last time I was out there," he says, "I went to O'Byrne's pub on Whyte and got to hear Maria Dunn and Shannon Johnson. They were great. The fiddle playing was unbelievable! We always stay at the hotel right beside the pub, so we'll probably be in there again."

We'll put in a request to have the furnace checked for you, Con. ☺

The Irish Descendants  
Cowboys • Wed, Nov 24

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## My lawfully Warned wife

After three years of independently promoting themselves and their first release, *Misty Morning Shore*, the band finally landed a deal with Warner. Con chuckles at the memory. "We actually signed the record deal the day after I got married," he says. "The Warner reps were all there for the wedding, and me and the guys took a couple of our boats out the next day to go get signed. So you might say I got married twice in one week."

Both relationships have endured, Con reports, although there have been changes to the band lineup—Broderick was replaced on fiddle and bouzouki by Eamonn O'Rourke, then by Kelly Russell. Drummer Gerard Broderick (who joined the group



# Canadian hip hop catches Choclairst's Cold

Talking with the last great hope of Canuck urban music

BY DAVE JOHNSTON

So what's the big deal about Choclairst anyway? The posters are everywhere, the video for "Let's Ride" is on nonstop rotation on MuchMusic, and every media outlet is pumping the man like he's the messiah of Canadian hip hop. The hype is holding Canada hostage, with headlines blaring that he's our last great hope for making a break into the vaunted ranks of respectable hip hop. If he fails, it's all over—or at least that's how we're made to feel.

Kareem Blake knows how much pressure is upon his shoulders. When he was signed to Virgin Music Canada last year, the hype machine slammed into overdrive immediately. In Toronto, he ran with the Figures of Speech clique that included Kardinal Offishall, Marvel and Saukrates, and he regards these MCs with respect. But Saukrates had a deal fall through with Warner. Kardinal Offishall isn't a hot label commodity and nobody outside of Toronto has really heard of Marvel. But Choclairst? Well, everybody knows about him. Even before he stepped into the studio, hip-hop heads north of the 49th parallel knew he was down with the "Northern Touch."

Released last year, the anthemic single combined the efforts of Choclairst, the Rascalz, Kardinal, Checkmate and Thrust, and immediately convinced the rest of Canada that hip hop had survived the heyday of Michée Mee and Maestro Fresh-Wes in the late 1980s. In fact, it was harder and stronger than ever. The video spent weeks on MuchMusic's charts and became the unofficial anthem for Canuck heads from coast to coast.

Blake knew that this was the time to strike a deal. "It was at that point that the industry saw how hip hop was beginning to dominate," he states. "It definitely boosted all our careers. I released 'Flagrant' soon after, so I kept riding that wave. When 'Flagrant' was about to come out, I was told that it was going to be the last great indie record I was going to put out. It was a record where I was just venting. I was angry that I hadn't been signed yet, and I went on about how I was going to do my own thing and so on. Then I got signed. 'Flagrant' closed off a chapter of my career, and opened a new one."

## Visible "Touch"

The success of "Northern Touch" wasn't the clincher. Beyond Blake's underground solo success in Canada, he was making an impression on hip-hop shakers down south, especially at the American magazine *The Source*. They named Choclairst one of the great talents in their "Unsigned Hype" column, the same place legends like Biggie Smalls and Mobb Deep first appeared before climbing fame's ladder. Obviously, Priority Records was interested, and once Virgin penned their deal, the American

home to such talents as Dr. Dre and NWA was quick to back it up.

This is where the true nature of the Choclairst hype can be seen. Canadian hip hop has never made much of an impact in the oversaturated American market, which has been stained by the blood of regional rivalries and uneven sales pockets. The Ruff Riders may sell well in New York, but they move next to no units in Oregon, for example. Puff Daddy, meanwhile, sells plenty of records across the board because he's got nothing to prove except making people dance. Priority lacks anybody who can appeal to a broad market, but then along comes this Canadian kid from Scarborough, Ontario who rocks the party just right. Needless to say, it's a brilliant way to beat the Americans at their own game.

Blake is visibly thankful for the heavy support he'll get in the States when the disc is unleashed in February. "Priority Records have had a lot of successful artists on their label, and I believe they'll help steer me in the right direction. Gold in Canada is definitely the priority, but the main goal is to solidify our position in the American market. Right now, Priority is trying to do four years' worth of work in six months. So far, the independent singles have been getting into the States, building the name on an underground level. People know the music, but now they've got to get it into the mainstream."

## The Ice storm

Until now, Canadian rap has been treated like a curiosity. But Choclairst's *Ice Cold* rains down beats like a bomber on a mission, and sounds every bit as slick as the

your mind is in rage. It's telling you to chase this guy down and beat the hell out of him, but you don't. Choclairst is an expression of what goes on in the back of my head."

The back of his mind has proven to be a gold mine. A week after its release in Canada, *Ice Cold* came in at number two on the top 200 Soundscan chart. Naturally, it topped the Canadian urban chart as well. More importantly, the album is slowly gaining ground on commercial radio, which had traditionally been skittish in regard to hip hop. It's an important victory for homegrown hip hop, so long as Choclairst isn't treated as a fluke success. After all, the hype left his friends Rascalz in the dust, even though they dropped their lyrical bomb, *Global Warning*, a week earlier.

## The belittled Rascalz

Blake regards the victory with a great dose of optimism. In his eyes, if he can sell a truckful of discs, the Canadian music industry and the public may take hip hop more seriously and, thus, everyone wins. Including his friends Rascalz.

"RMG is trying to make sure that the Rascalz sell more than Choclairst, and Virgin's trying to make sure that Choclairst sells more than the Rascalz," he states bluntly. "It's in the record companies' interest to make money that way. As artists, we look past that, and we're also good friends, too. I went out and bought the Rascalz record when it came out, and they went out and bought mine. We wish success for each other, because the more success we get, the more doors that are opened for other people. When the Rascalz

went gold last year [for *Cash Crop*] it proved that [*Ice Cold*] could go gold too, because it showed that hip hop could sell in Canada. They're veterans, and they're teaching me things. That's what makes us strong."

He was equally inspired by the powerful friends he has made through his underground success in America. Touted by the likes of Chuck D, Memphis Bleek and DJ Premier as an example of Canadian hip hop's stature, Blake feels like he's finally fulfilled the dream he's had since he first discovered he could bust a rhyme. "When I was in high school, freestyling, I had dreams of this, but everybody dreams. All I wanted was to get signed, release an album, and be like those guys I was seeing on the television."

Now he's got Guru's home phone number. The legendary frontman threw down a track on *Ice Cold*, "Bare Witness," that left the young man in awe. "He told me that he was honored to work with me," Blake says incredulously. "Me!"

## Ferry, awed mother

Despite the guest shots, which also include turns by Rascalz, Jully Brown, Memphis Bleek, Kardinal and Saukrates, *Ice Cold* is clearly Choclairst's game. He recalls the moment when the situation sunk in, when he realized that the work and the hysteria was for real.

"I was on the ferry from Victoria to Vancouver, and I was sitting back thinking, that's it. It's happening right here, right now. It's mind-boggling. There were hundreds of people for my release party in Toronto, and all I could think about was, all of these people are here for me? It blows me away."

A recent walk through a Toronto mall with his mother was the reality check he needed. A music store they passed had posters up in their windows, and a group of nearby girls were vocalizing their anticipation for *Ice Cold*, as well as their longing for the handsome rapper.

Blake laughs at the memory. "Imagine if somebody was saying that about your kid. Then she tells me to watch out for these crazy girls, and to eat right and stuff." ☺

Choclairst

With Rahzel • Red's • Fri, Nov 26







**hardtimes**  
THURSDAYS AT REBAR  
with resident davey james

nov. 18 **OS/2** toronto  
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"one of Canada's finest trance DJs" - XLR8R Magazine

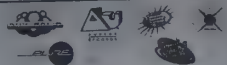
nov. 25 **dj huggie** los angeles  
(global energy musik/nokturnel) **NOCTURNEL**  
"House, techno, tribal and all types of trance" is Huggie's modus operandi. In addition to DJing, Huggie is a busy producer, creating tracks for Phatt Phunk, Flagrant, and Funked Up.

dec. 2 **dj hardware**  
florida (pure/toxik/streetbeat/  
ESP-sun/adrenalin records)

dec. 16 **robert oleysyck**  
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By DAVE JOHNSTON

## Ignorance is not bliss

The fallout surrounding last weekend's second FUN-tazia party is a sobering situation for veterans of the rave scene. A multitude of problems plagued the event and tested the limits of the organizers, the Happy Bastards Crew. Despite a classic lineup of talent and a group of partiers intent on maintaining the vibe, many are calling FUN-tazia 2 a disaster and a crushing blow to the growth of the scene.

Lengthy lineups, clogged toilets, violent altercations and drug abuse are only part of the tales circulating through Internet message boards, coffee houses and school hallways across the city. Many blame the promoters for the multiple mishaps, complaining that greed and mismanagement lie at the heart of Saturday night's problems.

What those people must realize is that the Happy Bastards did what any promoter would do in these circumstances: hold things together. With several thousand dollars and the responsibility for the safety and well-being of thousands of people on the line, the organizers tried to ensure that problems were dealt with quickly and reasonably. Packing a group of people in a confined space involves any number of variables, many of which are beyond anyone's control.

To their credit, DJ Crunchie and his team attempted to stage a safe, quality event, and did so in very difficult circumstances. Any experienced promoter will agree that throwing a

party on this scale is a headache, and that unfortunate situations will inevitably arise. It has to do with something called Murphy's Law.

The general populace's unfamiliarity with even the most basic aspects of rave culture is becoming more and more apparent, and the scene appears to be responding with an equal degree of ignorance. There are still far too many people who regard raves as free-for-alls, during which they have carte blanche to recklessly consume drugs, to destroy property and to misinform newbies about what constitutes a good time. In the process, they are destroying the underground, attracting negative attention, and contradicting the principles of PLUR—peace, love, unity and respect, the very philosophy they constantly trot out as an excuse for their behaviour.

It would be unfair to paint a generalized picture of ravers as a ■ foolhardy bunch, and I'm not about to wield that wide a brush. But it's obvious that as the underground moves into the mainstream, the situation will get worse before it gets better. The answer is not as simple as handing out an instruction book at every party and asking everybody to brush up on PLUR before heading off to the dance floor. But some kind of education is in order, and it has to begin soon, before the scene destroys itself.

The underground is a place to escape from the modern world. The community is built upon the principles of peace, love, unity and respect, and these are serious words. People first discovering rave culture usually first discover the drugs—and frankly, that's where the problems lie. If you choose to indulge, remember that the consumption of a drug like MDMA (ecstasy) comes with the understanding that you know how to use it without sending yourself to a hospital bed. There have been far too many cases lately of people mixing MDMA with such things as crystal meth, cocaine

and alcohol, becoming seriously ill, violent or catatonic as a result. Will it only be a matter of time before we join the other centres like London, New York and Toronto by having to bury ■ raver because of a simple lack of common-sense caution?

If you are dedicated to the scene, it's part of your responsibility to teach the newcomers what it's about. Teach them that this is a different world from bars and house parties. Teach them that to have ■ good time, drugs are not essential, whether it's alcohol or MDMA. Teach them that behaviour like fighting and vandalism is inexcusable, no matter what the circumstances are. Teach them to respect the community, both outside and inside the raves. And teach them to look out for themselves and everyone around them.

Of course, not everyone can be taught. There will still be the cowboys and fad followers looking for a place to act like idiots, and frankly, they shouldn't be let anywhere near a rave. All you can do, however, is persevere. Eventually they'll get the message, and will either accept the situation or leave. Just because you believe in PLUR doesn't mean you shouldn't have to stand your ground.

In some cities, groups of people have started outreach programs to assist and educate ravers. Often these teams will set up a booth or a tent at parties, providing information, medical attention, water and care to those who need it. It's a nice idea, one invented by people willing to learn from their mistakes.

FUN-tazia 2 was not a disaster in itself. It was a good party, actually—but the experience could teach us a few lessons, as well. Education is what makes a phenomenon grow and prosper. Digging further underground is a nihilistic solution that benefits no one, and instead promotes fear and breeds ignorance. Don't you think the world has enough of that? ■

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Canada's National Dance Chart  
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1. "Blue"—Eiffel 65 (Popular/EMI)
2. "September '99"—Earth Wind & Fire (Sony)
3. "Make Me Love You"—Eclipse (Numuzik)
4. "What You Need"—Powerhouse featuring Duane H (SR/Tycoon)
5. "Heartbreaker"—Mariah Carey (Columbia/Sony)
6. "Mambo No. 5"—Lou Bega (Lautstark/RCA/BMG)
7. "Rendez-vu"—Bassment Jaxx (XL/Select)
8. "Unpretty"—TLC (LaFace/BMG)
9. "Got the Groove"—SM Trax (SR/SPG/Universal)
10. "Bodyrock"—Moby (V2/BMG)

DJ Instigate—Urbnet/Cristal Lounge  
Hip Hop Top 10

1. "Vivrant Thing"—Q-Tip (Violator/Def Jam)
2. "Simon Says"—Pharoah Monch (Rawkus)

3. "What You Want"—The Roots (Okay Player/MCA)
4. "Bling Bling"—BG (Cash Money)
5. "Ms. Fat Booty"—Mos Def (Rawkus)
6. "Hit 'Em Up"—Sporty Thievz (Rok-a-Blok)
7. "Nastradamus"—Nas (Columbia)
8. "Watch Out Now"—Beatnuts (Relativity)
9. "Girl's Best Friend"—Jay-Z (Rok-a-Fella)
10. "Da Rockwilder"—Method Man & Redman (Island/Def Jam)

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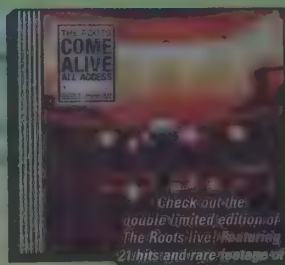
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## disc reVUEs



**THE ROOTS COME ALIVE**  
(Okay Player/MCA)

Live hip hop is often considered a joke, an event where boneheads parade the stage while the guy on the decks works the real magic. "Today's star has it quite easy," the Roots point out in the liner notes for their latest release. "All it takes is a cameo, a hit single and half an hour." The Roots, however, are all about blood, sweat and tears—and *Come Alive* is their report card.

The Roots are hip-hop purists; they shun the commercial trappings of rap, instead zealously pursuing a path of hard work and instrumentation. Little of their music is sampled, and they don't appear to need such help—the magic of the Roots is their ability to recreate the history of black music with their own bare hands. Every single track is an example of the hip-hop philosophy of making something out of nothing—grooves rise

magically and imaginative vocals flow with ease. Fans of Rahzel will be pleased to know that the human beat box is featured prominently throughout—if you can't believe the illness he spins on his solo record, imagine how eerie his skill sounds alongside live instruments.

Like the recent Clash live album, *Come Alive* is a bumpy listen. Missed cues, feedback and equipment mishaps are common, but they are far from distracting. The spontaneous, unfettered feel of *Come Alive* creates a warmth and joy that few other discs succeed in accomplishing—Peter Dinklage's got nothing on these guys. ★★★★★ —DAVE JOHNSTON

### SASHA XPANDER (DECONSTRUCTION/ULTRA)

Sasha, Sasha, Sasha: few names are more synonymous with trance music. The one thing that becomes most clear after listening to the *Xpander* EP is what is emerging as a distinct Sasha sound (though I've already heard that his Ibiza installment of the *Global Underground* series shatters this notion). Sasha is so well known and revered that many producers make tracks with him in mind, often giving him first crack at spinning their material. The title track is very Sasha, with its subtle build and minimal melody; "Rabbitweed" and "Baja" share these qualities too, with an Asian flavour thrown in.

What *Xpander* represents more than anything else is Sasha's ticket to an even bigger audience; the EP is to Sasha what "For an Angel" is to Paul Van Dyk or what "9 PM (Till I Come)" is to ATB: a big commercial success. The Chemical Brothers already sought out Sasha's remixing talents based this release for their own track "Out of Control" featuring Bernard Sumner. It's enough to make me start picking up vinyl—thankfully, there's no mystery in playing a CD. ★★★★★ —YURI WUENSCH

### DJ ME DJ YOU SIMPLEMACHINE/ROCK (EMPEROR NORTON)

The duo of Craig Borrell and Ross Harris has created an extended EP of material that's so damn old school, you'd think you were listening to *Paul's Boutique* without the rapping.

The beats are basic, chunky and very '80s; in a world filled with 200-bpm, machine-generated songs, Borrell and Harris slow things down and create a collection of five interesting-enough tracks that, for the most part, use little or no studio trickery. Some neat additions are the use of Paulo Diaz's sitar on the lead track, "Glass-bong," and the addition of some nice samples culled from the world of pornography in the interesting "Robot Probe."

No, DJ Me DJ You are not going to be the next Chemical Brothers—

they're the geeks of dance music, choosing to avoid late-'90s fads and sticking to what they know best. Now, if only they could get a gig backing up Grandmaster Flash... ★★★ —STEVEN SANDOR

### RINOCÉROSE INSTALLATION SONORE (V2/BMG)

I'm not sure why, but *Installation sonore* reminds me of the old Ralph Bakshi *Spider-Man* cartoons. Remember those psychedelic episodes where Peter Parker would visit those crazy coffeehouses full of go-go dancers? Rinocérose's music would make the perfect background music for one of those joints.

And Rinocérose isn't just someone behind a machine; it's a collective of musicians and artists whose ideas mirror those of the equally great Gus Gus's players, technicians, installation and visual artists. Incorporated into the mix are flutes, bongos, maracas, harmonicas and variety of guitars.

The result is a sweet French house sound with a little more subtlety than Daft Punk and a bit more punch than Air. Song titles range from the verbose "323 Secondes de musique répétitive avec guitare espagnole" to the simple "I love ma guitare." And the CD has already received a seal of approval from some friends of mine, who just happen to work at a *Spider-Man*-style coffeehouse. ★★★★★ —YURI WUENSCH

## vurb Weekly

**BACKROOM VODKA BAR**—10324 Whyte Ave. • TUE: Noise Pollution, with Djs Cletus and Torso • WED: Roots, breaks and house with DJ Spilt Milk and weekly guests • FRI: Cream, with DJ Cool Hand Luc • SAT: Funkt, house with DJ Andy Pockett and Darren Pockett • SUN: Woosh, with drum 'n' bass with DJ Celcius

**BLACK DOG FREEHOUSE**—10425 Whyte Ave. 439-1082 • SUN: Revival 3000 with guest live performers

**CRISTAL LOUNGE**—10336 Jasper Ave. info 426-7521 • FRI: Any Request Night • SAT: R&B, Reggae, Soca, and Hip Hop with DJ Mad Max • SUN: Lucky Ladies Night with DJ Instigate

**HANGER 11**—11760-109 St. • SAT NOV 13: Fun-tazia 2, with Mark EG, Marty McFly, Dean-O-Matic, Vinylgroover, SOS, Double D, Tomek,

MC E By Gum, and more • SAT DEC 4: Madness, with Grandmaster Flash, Richard Mears, Phillipw Snoy, Graeme, Markem and more

**LUSH+THE REV**—10030A-102 St., 424-2851 • TUES: Main—Two Smoking Barrels, with DJ Siren; WED: Main—Classics with DJ Sun; Velvet—DJ Ciolek • THU: Chemistry, with guest Djs—NOV 11: Domenic G vs. Delerious, NOV 18: Czech (Vancouver) • FRI: Main—Slimboy; Velvet—DJ Bluesun • SAT: Main—Mile High with DJ Jason LP; Velvet—Rockstar, with guest DJ's • FRI NOV 12: The Return of Slimboy • SAT NOV 27: Madness warm up party, with Kris Needs (Prodigy), Tripswitch, Coup

**NEW CITY LIKWID LOUNGE**—10167-112 St., 413-4578 • WED: Motor, with weekly guest Djs and live electronic music • FRI: Freedom, with

Djs Nicky Miago, Jakob and guests—NOV 5: Serge, NOV 12: Deko-Ze • SAT NOV 6: Lady Buggin', with DJ Anne Savage (Leeds UK)

**PLATINUM NIGHT CLUB**—10018 105 St., 497-7933 • WED: Sin Night, with Mute and Phork • THU: mixed dance, hip hop, R&B and reggae • FRI: Platinum Fridays • SAT: Ruppie Sound System

**REBAR**—10551 Whyte Ave. 433-3600 • MON: 10551 Mondays, retro and hits with DJ Lefty • TUES: Main: Funky Habits, with Djs Spilt Milk and Tripswitch and guests—NOV 9: Tyko vs. Ed Fong; upstairs—No Sympathy For The ClubScene, with PR Dougless • WED: World Domination, industrial with Djs Big Dada and Nik Rofeelya • THU: Main: Hard Times with Davey James and guest Djs—NOV 11: Donald Claude, NOV 18: OS2 • Upstairs—Good Times, retro and classics with Djs Lefty • FRI: Boogie Nights Disco Express • Main—DJ Davey James; upstairs—DJ Big Dada • SAT: Main—DJ Davey James • THU NOV 11: FunTazia 2 Pre Party with

Donald Glaude (Seattle)

**RED'S**—Phase III, West Edmonton Mall, 481-6420 • WED NOV 24: Technotronic featuring Ya Kid K and Black Box • FRI NOV 26: Choclair and Rahzel, with Sugahill and DJ Kwake

**THE ROOST**—10345-104 St. 426-3150 • MON: DJ JazzyTUE: DJ Jazzy from 10 PM - 3 AM; WED: DJ Soullus; THU: downstairs—DJ Dada; upstairs—DJ Mikee; FRI: downstairs—DJ Weena Luv; upstairs—DJ Mikee; SAT: Downstairs—DJ XTC; upstairs—DJ Code Red; Sunday: DJ Jazzy from 10 PM - 3 AM

**SUBLIME** (late night/after hours)—10147-104 St., Bsmr. 905-8024 • FRI: Ultrachic with DJ Manny Mulatto • SAT: Casa Saturdays with Graham Lock

**THERAPY** (late night/after hours)—10028-102 Street (alley entrance), info 903-7666 • FRI: Djs Ariel & Roel and Tripswitch • SAT: DJ Dragon, inside 9 and Crunchee • FRI DEC 3: Madness pre party, with Radar Kids, Dragon, and residents

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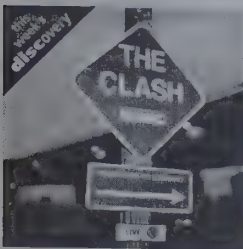
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## new sounds

REVIEWS of this week's  
newest discsTHE CLASH FROM HERE TO ETERNITY  
(Epic/Sony)

It's sad to know that while geriatric rockers continue to reunite and plod through their numbers, exhibiting as much passion as a mowed lawn, groups like the Clash have no hope of re-igniting the flame. As the true champions of punk's infant days, they defied their contemporaries and proved that punk's spirit came from a willingness to spit at mediocrity. With discs like *Sandinista* and *London Calling*, they recklessly mixed rockabilly, dub and ska with brilliant abandon. Challenge thyself, and the people will learn.

At the height of their glory, the Clash were a live band to be feared. On this collection of live tracks culled from throughout their career, the renegade rockers stumble through lyrics, missed cues and broken strings, resulting in an electric listening experience that few of their disciples could ever dream of matching. Their apparent disdain for perfection only proves that the Clash knew exactly what they were doing. Rock isn't about perfect notes and crisp production. It's about emotions, grit and unpredictability.

On tracks like "Clash City Rockers" and "I Fought the Law," you can hear the spirit of rock being reawakened by four men from London and Brixton who slept in warehouses, ate the paste they posted gig bills with and loved each other to a destructive end. As one young man says in the liner notes, "I have never seen the Clash, but I would sell my grandmother to have seen them."

To the lucky bastards out there who did see them in their day, realize how fortunate you are. Otherwise, buy this disc and imagine. Everyone else should as well; then, maybe we'll get somewhere. ★★★★★—DAVE JOHNSTON

## ELLIS MARSALIS DUKE IN BLUE (SONY)

The first track begins, the low chords rumble with swagger, sophistication and just a hint of menace. We sense the pianist is taking his time, letting each note, each transition, reverberate in the listener's body and mind. The pianist is Ellis L. Marsalis Jr., eldest of that tremendously talented lineage; the music, "The Mooche" by Duke Ellington, whose music Marsalis describes as "the quintessential expression of American culture." A lot of hubbub is being made about Ellington these days, it being his 100th birthday, but none of it diminishes the simple fact that his music is that fascinating, that complex, that beautiful.

In his concise and charming liner notes, Marsalis explains how he had to summon up the courage to embrace Ellington's legacy as a solo pianist. The task must have seemed daunting. Ellington's compositions are deceptive; we remember them for their great melodies and sometimes forget how rich and intricate his style was. Marsalis finds the nuances in every song and makes them his own. This is a sensitive,

vital recording—not a "tribute" or museum piece. Just listen to the delicate raindrops that make up "Mood Indigo" or the jubilant swing of "Caravan." Only an artist with Marsalis's maturity and relaxed confidence could pull off such an engaging hour of Ellington's music with only piano to capture it all.

As well, this album would not be so exquisite without the production by Delfeayo Marsalis, which captures just the right balance, making this level of intimacy feel lively and loose at just the right moments. The album closes with Marsalis's own "Duke in Blue," on which you can almost hear Ellington smoothly speaking one of those pick-up lines that could only ever work for Duke. Luckily for us, playing this smooth music on the stereo just might have the same effect. ★★★★★—JOSEF BRAUN

MEDESKI, MARTIN AND WOOD LAST  
CHANCE TO TRANCE DANCE  
(PERHAPS)—BEST OF (1991-1996)  
(GRAMAVISION)

Medeski, Martin and Wood have spent the better part of this decade creating deliciously souped-up jazz fusion jams broad enough in their appeal to garner them fans from all over the map. A sly mix of Head Hunters, Herbie Hancock, New Orleans second-line rhythms and Piazzola-esque skating-rink music sounds wanky to you, just keep in mind that what makes it all work is that these fellows got the funk.

"Chubb Sub" starts things off with Chris Wood's incredibly fat and woody acoustic bass rattling your speakers before John Medeski's organ sends your head spinning into orbit. Billy Martin, whose drumming has become so intricate that on some tracks you'd swear there were two of him, carries the bottom so well that Wood's bass can freely move in and around the beat when it suits him.

Staying true to their improvisational approach, much of the work has an organic feel to it, without ever sounding like aimless noodling. (No wonder the Phish newsletter heartily recommends them.) But each track retains its own unique flourishes and mood, with occasional horns added to the mix, most effectively on the improbable medley of Thelouious Monk's "Bemsha Swing" and Bob Marley's "Lively Up Yourself." "Beeah" ends with Martin creating a shimmering cacophony that, were it turned up to 11, could echo the furious one-note bass attack that ends the Velvet Underground's "White Light/White Heat."

If you already own the original albums, *Last Chance* doesn't offer anything new, but for the newcomer this is an excellent sampler. ★★★★★—JOSEF BRAUN

COAL CHAMBER CHAMBER MUSIC  
(ROADRUNNER/ATTIC)

These grim rockers have a sound that's got a lot of appeal at first listen. *Chamber Music* covers the spectrum from screeching death-metal to virtual pop music. The guitar work definitely thumps and growls impressively, but I'm still not sold on the sound—the overall impression is that Chamber have taken the best of the best acts in metal and tried to incorporate it all into a single package. The disc is full of sound and fury on such tracks as "Tragedy" and "What's in Your Mind?" but songs like "Burgundy" and "Shari Vegas" fall flat, and the remake of "Shock the Monkey" brings little innovation to the Peter Gabriel classic. Even

the vocals by rock legend Ozzy Osbourne don't carry the track far past a double take. This group is trying hard to create something, and more power to them for the effort. But in the process, I'm sensing there's been a few square pegs that were forced into round holes. ★★—MATT BROMLEY

AGNOSTIC FRONT RIOT RIOT UPSTART  
(EPITAPH)

Old-school hardcore will never die, because it never ages. In fact, it never changes at all. Agnostic Front serve up 17 tracks of hyperactive, late-'70s-style punk with little in the way of surprises, although the occasional unexpected rock star lead solo can be heard every now and then. The Front reserve much of their venom for their home base, Noo Yawk City, but don't feel left out—the band complains about lots more than just their hometown. *Riot Riot Upstart* contains a ton of sweaty, fast, loud shout-along music, perfect for playing at your eviction (or pre-eviction) party. RRRrrrrrrrr! ★★—T.C. SHAW

HEATHER DUBY POST TO WIRE  
(SUB POP)

Funny how times change. Five years ago, there's no chance a disc like this would have ever made it out on Sub Pop. Duby is a strong solo-songwriter type—but thankfully, she's the antithesis of what you'd see at Lilith Fair.

That's because Duby and producer Steve Fisk (Pell Mell, Pigeonhed) have decided to take the solo-songstress thing in a totally different direction. Electronics augment Duby's songs, giving them an ethereal feel; the synths and samples complement her wispy voice quite nicely. Any fan of the Cocteau Twins or even something as experimental as Bongwater will find at least part of Duby's work appealing.

It is a "moments" album, though. On many of the tracks, which go nowhere after the first hook, you can tell Duby is still trying to find her way as a songwriter. But on "Judith," "Falter" and "Amygdala," Duby and Fisk get it just right. The electronics don't kill Duby's folk stylings and the meliorator solo (I wonder if they bought it off Genesis) on "Falter" is an unexpected surprise. ★★★—STEVEN SANDOR

WILSON PICKETT IT'S HARDER NOW  
(ROUNDER RECORDS)

There should be a rule about old-school soul artists who release discs after prolonged absences from the scene. Their reappearances should all be as solid as *It's Harder Now*. Otherwise, they might as well stick that second foot into the grave.

With his first recording in more than a decade, Wilson Pickett doesn't just saunter back into the spotlight. He demands it. He needs it. He wants it. Bad. With guttural James Brown-style screeching, Jimmy Cliff-like showmanship and calls for lovin' that blow away anything *South Park's* over-sexed Chef could come up with.

The 11 tracks on *It's Harder Now* are all new songs written by Pickett, his producer Jon Tiven and a handful of collaborators. There's no weak link among them. Even over-the-top numbers like "All About Sex" ("You know they say that love and money is what makes the world go round/But sex is the one thing/That will lay your body down") have a certain toe-tapping appeal.

As Tiven writes in the liner notes: "This is the raw deal—accept no substitute, 'cause there ain't none!" ★★★★★—DAN RUBINSTEIN

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# Joyce Wieland's Shore is a snore

Film is old-school  
Canadian  
filmmaking.  
Unfortunately.

BY PAUL MATWYCHUK

**W**hen Joyce Wieland's 1976 film *The Far Shore* was bootlegged in the U.S., its title was changed to the much more spectacular *The Art of Lust*. Apparently, Wieland, whose previous filmmaking career had been spent in the world of experimental films, made *The Far Shore* with the hope of reaching a wider public audience. It flopped at the box office, though—if only she had used the American title, everything might have been different.

It also would have helped if only the resulting film weren't so crushingly dull. *The Far Shore* tells the story of Eulalie (Celine Lomez), newly married to Ross Turner (Larry Benedict), a young, hopelessly conventional-minded entrepreneur with dreams of building bridges and railways into the Canadian wilderness. Eulalie finds herself inevitably drawn to Tom McLeod, the Tom Thomson-like painter who lives in a nearby cabin. Before long, Eulalie's marriage becomes too claustrophobic for her to bear and, almost in a fever, she races away from her husband to join McLeod for a brief, tragic idyll in the woods.

The storyline is a tried-and-true one, and it's provided fodder for

everybody from Danielle Steel to, well, whoever it was who wrote the folk song "The Raggle Taggle Gypsy." But Wieland does even less to flesh out her characters than Danielle Steel would; our first impressions of all three players in this romantic triangle turn out to be exactly correct. Eulalie is the dreamy, discontented wife; Tom is the rugged, sensitive artist; Ross is the griggish businessman—we know exactly what Wieland thinks of him when she has him say, "Sewage is our bread and butter."

## Artless bastard

Even though Ross rapes his wife in one scene, you get the sense that for Wieland, his true crime is that the poor dope doesn't respond properly to art—Wieland gets more worked up about his decision to back out of sponsoring an exhibit of McLeod's work or his ordering Eulalie to stop playing the piano while he's trying to work in his study than she does about his sexual assault.

Sometimes the unconventional, restless eye of an independent or even an experimental filmmaker can bring out unexpected qualities in mainstream material, but Wieland—not the most spontaneous director in the world—doesn't seem all that interested in giving her actors room to perform, or even providing the basic pleasures of a movie romance. Her idea of a romantic scene is the one where Ross and Eulalie sit at opposite ends of a table, hold magni-



Joyce Wieland's *The Far Shore* is a failed experiment

fying glasses up to their lips and silently mouth long sentences at each other. (On the other hand, I must admit that the sex scene near the end of the movie, with Tom and Eulalie consummating their love half-submerged in a lake while Ross and Cluny search the area for them, is pretty sexy.)

## It stayed that way until Porky's

*The Far Shore* came out during a time when the Canadian government was encouraging Canadian directors to make films, in the hopes that a national film industry would become a point of pride for the country. Ironically, *The Far Shore* (which now seems to play on

Bravo! practically every other week) is one of those earnest, lifeless movies that only makes Canadians ashamed of Canadian films and more determined than ever to avoid seeing them.

(Metro Cinema will also be showing two other programs of Wieland's experimental films this weekend. On Thursday, a series of short film plays at the Edmonton Art Gallery beginning at 6:30 p.m. and on Friday, Wieland's exploration of the Canadian landscape—and mindscape—*Reason Over Passion*, plays at Zeidler Hall, the Citadel, at 8 p.m.)

*The Far Shore*

Sat, Nov 20, 8pm • Zeidler Hall, The Citadel • 425-9212

FILM AND MEDIA STUDIES INTRODUCTION TO THE  
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CANADIAN FILM HISTORY  
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# Mr. Smith goes to Vatican

Looking for blasphemy? It's not in *Dogma*

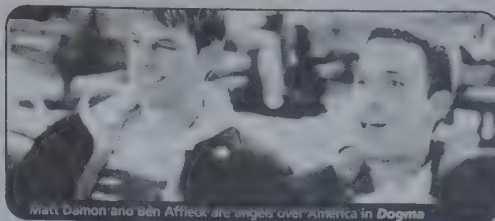
BY PAUL MATWYCHUK

What a disappointment to find that, after all the uproar surrounding Kevin Smith's religious comedy *Dogma*—various church groups protesting it, the film's original, controversy-shy distribution company dropping it from their release slate—that the film isn't even blasphemous!

Not that Smith set out to make a blasphemous film—as has been widely reported,

he grew up in a Catholic household and still faithfully attends Mass every Sunday—but it would have added an interesting wrinkle to the debate surrounding the movie if the Catholic Church were actually correct about the nature of its content and their opponents were forced to explain why the movie should be allowed to be released anyway.

Smith's script, which is very long on exposition, takes off when two renegade angels, Loki and Bartleby (best buds forever Matt Damon and Ben Affleck), discover a loophole in Catholic dogma that will allow them, after cons spent



exiled in Wisconsin, to re-enter Heaven. Problem is, if they do pass through the Pearly Gates once more, God will be proven wrong, thereby negating all of existence in the blink of an eye.

Charged with the duty of averting this catastrophe is Bethany Sloane (Linda Fiorentino), a weary young Catholic woman who still half-heartedly attends church, but who knows she doesn't believe in God's teachings the way she used to. (She even has a job in an abortion clinic.) Her faith receives a boost, however, when God's messenger, a pasty-faced emissary with the DC Comics name Metatron (Alan Rickman), sends her on a pilgrimage to New Jersey. Along the way, she acquires a motley collection of travelling companions: Rufus (Chris Rock), Jesus's 13th apostle, who is still steamed about being left

out of the Bible; Serendipity (Salma Hayek), a muse who has taken earthly form and now works as a stripper; and Smith's usual heroes, Jay and Silent Bob (Jason Mewes, Smith), who here serve double duty as prophets and demon-fighters.

**Are you there God? It's me, Kevin**

Four films into his career, Smith remains one of the most technically amateurish of all American writer-directors, but *Dogma* features a more ambitious script and more accomplished staging than his work usually does. (That last aspect may be due to the presence this time out of cinematographer Robert Yeoman, who also shot *Rushmore* and *Drugs: The Movie*.) But it may be that amateurishness that appeals to fans of his films; whatever their flaws, you get the sense that in films like *Chasing Amy* and *Dogma*, there's an ordinary guy behind the scenes—no Hollywood insider, but a pot-smoking comic-book fanboy—and that he's making a genuine effort to come to grips with his feelings about sexuality and religion and other things that deeply matter to him.

It's typical of Smith's outlook that he places his religious debates squarely in the most mundane settings and terms imaginable. Bethany and her fellow pilgrims stop for breakfast and discuss strategy in the moulded plastic seats of a cheesy fast-food franchise. God turns out to be a skee-ball fanatic and the minions of the demon Azrael (Jason Lee) are a squad of roller-blading, hockey-stick-wielding young punks in "Hellboy" T-shirts. When Bethany asks Rufus if he knew Jesus, Rufus replies, "Know him? Nigger owes me twelve bucks!"

**Isn't it iconic?**

Smith is at his best in offhand moments like that one, or when God (played by a silent, mischievous-faced Alanis Morissette) does a handstand and reveals the boxer shorts underneath her Christian Lacroix gown. When he gets preachy, as in a long scene where Loki lays waste to the board of a Disney-like children's-entertainment corporation, he can be pretty deadly. And while Damon and Affleck are good as the boyish pair of avenging angels, Fiorentino isn't a very involving heroine—she's too much of a mope on the sidelines for us to take much interest in her regaining her faith.

Still, when it comes to emissaries of God, and having seen Milla Jovovich in Luc Besson's *The Messenger*, I'll choose Fiorentino battling the Shit Demon of Golgotha over Joan of Arc debating Dustin Hoffman in her cell any day of the week. ☺

**Dogma**  
Starring Linda Fiorentino, Matt Damon, Ben Affleck and Chris Rock • Directed by Kevin Smith • Now playing

comedy  
reVIEW



Romance is not dead

**True Romance** • Zeidler Hall, The Citadel • Sun, Nov 21, 8pm Quintin Tarantino financed his 1992 feature debut *Reservoir Dogs* by selling his screenplay for *True Romance*, which was released the following year, directed by Tony Scott (*Beverly Hills Cop*, *Top Gun*, *The Last Boy Scout*). It garnered only middling box-office numbers but became a video rental smash after Tarantino's stock rose following *Pulp Fiction*.

The all-star cast features Christian Slater as Clarence, a down-and-out comic-book-store employee and kung fu movie buff who falls in love with the dubiously-named Alabama, a hooker-with-a-heart-of-gold played by Patricia Arquette. Clarence kills her pimp (played by a racially ambiguous Gary Oldman), accidentally steals millions of dollars of cocaine and tries to sell it to a Hollywood bigwig to finance the couple's life on the lam. Inevitable mayhem ensues, abetted by a supporting cast that includes Dennis Hopper, Christopher Walken, Val Kilmer, Saul Rubinek, Bronson Pinchot, Samuel L. Jackson, Michael Rapaport, Chris Penn, Tom Sizemore and an unexpectedly hilarious turn by Brad Pitt.

Critics crucified *True Romance*, calling it a derivative mix of gratuitous violence and smarty-alecky pop-culture references. In other words, a Tarantino script. Indeed, the movie is a heavy borrower, from obvious homages to Sam Peckinpah and John Woo to blatant theft from Terrence Malick's *Badlands*. The filmmakers even burglarize themselves; the opera aria "Dôme épais le jassin" can be heard here as well as in Scott's *The Hunger*, and both *True Romance* and *Reservoir Dogs* include the line "from a diddled-eyed Joe to a damned-if-I-know."

One can dwell on *True Romance*'s endless clichés, one-dimensional acting (Slater is even more reminiscent of Jack Nicholson than usual) and predictable plot, but the fact remains that for those who embrace the genre instead of objecting to it on principle, it's a pretty good watch. It's beautifully photographed by Jeffrey Kimball, and although the film as a whole has problems, they're more than overcome by its very memorable moments, especially the racial-epithet-ridden confrontation between Hopper and Walken. —DAVID GRONNISTAD



**The Messenger: The Story of Joan of Arc** Hot on the heels of the recent Joan of Arc television miniseries comes *The Messenger*, a lavish account of the life of the 15th-century martyr by French director Luc Besson starring one of the stars of his box-office winner *The Fifth Element*, L'Oréal spokeswoman Milla Jovovich. She plays Joan, the peasant girl who convinces the would-be King of France (John Malkovich) to allow her to lead an army against the English invaders. Driven by her heavenly visions and sheer will-power, she guides the disillusioned French soldiers into horrific battles. The battle scenes are bloody, gory and frighteningly realistic and Jovovich's performance is intense; on the other hand, while the story seeks to explore Joan's human frailties, Jovovich's obsessive performance simply makes you question her sanity. (Dustin Hoffman is miscast as "Joan's Conscience," who appears late in the movie to question her faith, and, indeed, her mental capacity.) Besson paints a striking picture of medieval warfare, but despite the film's two-and-a-half-hour length, it's a cursory and ultimately shallow depiction of this remarkable historical figure. ★★★ —TODD JAMES

Todd James can be heard daily on Mix 96 FM and hosts A Minute at the Movies on ITV News Thursdays at 5:30 p.m. ☺

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Nightly @ 7:10 pm Sat & Sun: 1:10 pm  
Classification: G+

**THE LIMES**  
Nightly @ 9:15 pm Sat & Sun: 3:15 pm  
Classification: 14A (Coarse Language)

DAVID ANSEN: NEWSWEEK

**"A VINTAGE ROHMER HARVEST.**  
ANYONE WHO SAYS THERE ARE NO MOVIES FOR GROWN-UPS SHOULD IMMEDIATELY HEAD FOR 'AUTUMN TALE'."

RICHARD CORLISS: TIME

**"A DELICIOUS COMEDY FROM FRANCE'S PREMIER ROMANTIC MOVIE POET."**

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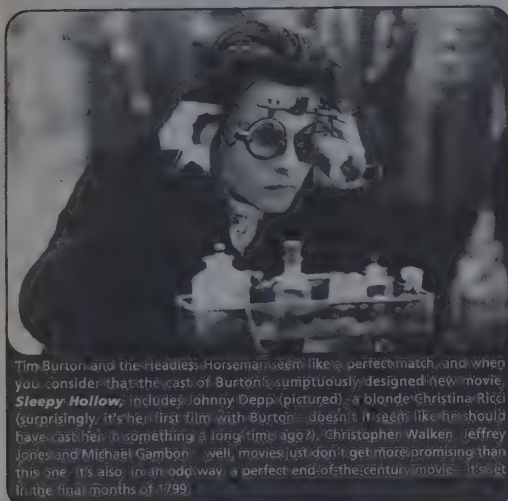
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Nightly @ 7:00 & 9:15 pm  
Sat & Sun Matinees: 1:00 & 3:15 pm  
14A - NO 7PM SHOWS WED. & THURS. NOV. 24 & 25



# FILM Weekly



Tim Burton and the Headless Horseman seem like a perfect match, and when you consider that the cast of Burton's sumptuously designed new movie, *Sleepy Hollow*, includes Johnny Depp (pictured), a blonde Christina Ricci (surprisingly, it's her first film with Burton), doesn't it seem like he should have cast her in something a long time ago? Christopher Walken, Jeffrey Jones and Michael Gambon... well, movies just don't get more promising than this one. It's also, in an odd way, a perfect end-of-the-century movie. It's set in the final months of 1799.

## NEW THIS WEEK

**Autumn Tale** (P2) Marie Riviere and Béatrice Romand star in *The Green Ray* director Eric Rohmer's drama about a lonely woman in the south of France whose heart is gradually opened by the prospect of true love.

**End of Days** (CO) Arnold Schwarzenegger, Gabriel Byrne and Robin Tunney star in *The Relic* director Peter Hyams's occult thriller about a New York security guard who must foil Satan's plans to come to Earth and take a bride.

**The Films of Joyce Wieland** (M) A selection of films by the late Canadian experimental filmmaker, including her

exploration of the Canadian landscape, *Reason Over Passion*, and her tale of a married woman's affair with a sensitive painter, *The Far Shore*. **Thu, Nov 18, 6:30pm** Edmonton Art Gallery Theatre; **Fri-Sat, Nov 19-20, 8pm**, Zeidler Hall, The Citadel

**Sleepy Hollow** (CO, FP, GR) Johnny Depp, Christina Ricci, Christopher Walken, Jeffrey Jones and Michael Gambon star in *Edward Scissorhands* director Tim Burton's atmospheric adaptation of Washington Irving's classic tale of a small 18th-century village terrorized by the Headless Horseman.

**Toy Story 2** (CO, FP, GR) In this sequel

to the 1995 animated hit, the rest of the toys come to the rescue when Woody is kidnapped by an obsessive collector. Featuring the voices of Tom Hanks, Tim Allen and Don Rickles.

**Von Ryan's Express** (EFS) Frank Sinatra and Trevor Howard star in the classic 1965 action flick about a daring escape from a World War II POW camp. **Mon, Nov 22, 8pm**; Provincial Museum Auditorium, 102 Ave & 128 St

**The World Is Not Enough** (CO, FP) Pierce Brosnan, Denise Richards, Robert Carlyle, Sophie Marceau and Judi Dench star in the latest James Bond spy thriller, in which Agent 007 is pitted against a crazed assassin determined to destroy M16. Directed by Michael Apted.

## FIRST-RUN MOVIES

**The Adventures of Elmo in Grouchland** (CO) Mandy Patinkin, Vanessa Williams and Kevin Clash (as Elmo) star in director Gary Halvorson's adventure about the famous muppet's journey to a faraway land in search of his cherished blue blanket.

**American Beauty** (CO) Kevin Spacey, Annette Bening, Mena Suvari and Chris Cooper star in director Sam Mendes's comic drama about a dissatisfied suburban husband who makes a dramatic decision to revitalize his life.

**Anywhere But Here** (CO, FP) Susan Sarandon and Natalie Portman star in *The Joy Luck Club* director Wayne Wang's film about the relationship between a flighty, hedonistic mother and her alienated teenage daughter.

**The Bachelor** (CO) Chris O'Donnell and Renee Zellweger star in this romantic comedy about a man who stands to inherit \$100,000,000 if he gets married within 24 hours.

**Being John Malkovich** (CO) John Cusack, Cameron Diaz, Catherine Keener and John Malkovich star in director Spike Jonze's surreal film about a puppeteer who discovers a magical portal into the mind of actor John Malkovich.

**The Best Man** (CO) Taye Diggs, Nia Long and Harold Perrineau star in this romantic comedy about a commitment-phobic writer who reunites with several faces from his past while preparing to marry off an old college friend.

## LEND

CO: Cineplex Odeon, 444-5468  
EFS: Edmonton Film Society, 439-5285  
ESSC: Edmonton Space & Science Centre IMAX, 452-9100  
FP: Famous Players  
GA: Garneau Theatre, 433-0728  
GR: Grandin Theatre, 458-9822  
M: Metro Cinema, 988-3456  
P: Princess Theatre, 433-0728  
P2: Princess II Theatre, 433-0728  
SC: SilverCity IMAX, Famous Players WEM 484-8581

**The Bone Collector** (CO) Denzel Washington and Angelina Jolie star in *Patriot Games* director Phillip Noyce's suspense film about a quadriplegic forensic expert and a rookie female cop on the trail of a serial killer. Based on the book by Jeffery Deaver.

**Bringing Out the Dead** (CO) Nicolas Cage stars as a strung-out New York City paramedic overwhelmed by personal demons and urban chaos in *Goodfellas* director Martin Scorsese's fast-paced drama. Screenplay by Paul Schrader.

**Buena Vista Social Club** (P2) Producer Ry Cooder, Ibrahim Ferrer and Rubén González are featured in *Paris, Texas* director Wim Wenders's documentary about the musicians of Cuba's Buena Vista Social Club.

**Dogma** (CO) Ben Affleck, Matt Damon, Linda Fiorentino and Chris Rock star in *Chasing Amy* director Kevin Smith's religious comedy about a distant relative of Jesus Christ who must prevent two banished angels from re-entering Heaven and thereby undoing the fabric of the universe.

**Double Jeopardy** (CO, FP) Ashley Judd and Tommy Lee Jones star in *Driving Miss Daisy* director Bruce Beresford's thriller about a woman out for revenge after being framed for the murder of her husband.

**Drive Me Crazy** (GR) Melissa Joan Hart and Adrian Grenier star in this romantic comedy about two mismatched teenage neighbours who date each other in order to inspire jealousy in their respective romantic prey.

**Earth** (GA) Aamir Khan, Nandita Das and Rahul Khanna star in *Fire* director Deepa Mehta's film, which depicts the 1947 partition of India from the perspective of an eight-year-old girl. Based on Bapsi Sidhwa's novel *Crackling India*.

**Everest** (SC) Liam Neeson narrates director David Breashears's IMAX documentary about the efforts of a group of four men and women to conquer the world's tallest mountain.

**Fight Club** (CO) Brad Pitt and Edward Norton star in *Seven* director David Fincher's violent drama about a bored white-collar worker recruited by a charismatic friend into participating in a series of underground boxing matches. Based on the novel by Chuck Palahniuk.

**The House on Haunted Hill** (CO, FP) Geoffrey Rush, Famke Janssen and Taye Diggs star in this remake of the 1958 thriller about a millionaire who offers a group of people \$1,000,000 each if they volunteer to spend the night in a haunted house.

**Hum Saath Saath Hain** (FP) Director Sooraj R. Barjatya's Hindi-language film stars Karishma Kapoor and Saif Ali Khan.

**The Insider** (CO, FP, GR) Al Pacino,

Russell Crowe and Christopher Plummer star in *Heat* director Michael Mann's compelling, fact-based film about Jeffrey Wigand, the whistle-blower whose testimony exposed illegal practices in the tobacco industry.

**Inspector Gadget** (GR) Matthew Broderick and Rupert Everett star in director David Kellogg's family comedy about a bumbling police inspector with 14,000 mechanical devices grafted onto his body.

**Light It Up** (CO) Usher Raymond and Forest Whitaker star in writer-director Craig Bolotin's drama about a group of teens who go to desperate lengths to improve conditions in their run-down high school.

**The Limey** (P) Terence Stamp and Peter Fonda star in *Out of Sight* director Steven Soderbergh's arty crime film about an aging but still dangerous crook who comes to southern California to solve the mystery of his daughter's death.

**The Messenger: The Story of Joan of Arc** (CO, FP) Milla Jovovich, John Malkovich and Dustin Hoffman star in *The Fifth Element* director Luc Besson's epic biography of the martyred French saint.

**Music of the Heart** (CO) Meryl Streep, Angela Bassett and Gloria Estefan star in *Scream* director Wes Craven's tearjerker about a dedicated teacher's struggle to teach the violin to the underprivileged students of a Harlem school.

**Mysteries of Egypt** (ESSC) Director Bruce Neibaur's IMAX documentary about archaeological investigations into ancient Egypt.

**Pokémon the First Movie: Mewtwo Strikes Back** (CO, FP) In this big-screen version of the popular video game and animated cartoon, havoc breaks out when scientists genetically create a new Pokémon.

**Runaway Bride** (CO) Julia Roberts and Richard Gere star in *Pretty Woman* director Garry Marshall's romantic comedy about a cynical newspaper reporter who falls in love with a woman with a history of deserting men at the altar.

**The Sixth Sense** (FP, GR) Bruce Willis stars in *Wide Awake* director M. Night Shyamalan's supernatural thriller about a child psychologist who tries to uncover the truth about a terrified eight-year-old boy's paranormal powers.

**T-Rex: Back to the Cretaceous** (SC) Peter Horton and Liz Stauber star in *The Lawnmower Man* director Brett Leonard's 3-D IMAX film about a paleontologist's daughter who travels back in time to the Cretaceous era.

**Three to Tango** (CO) Matthew Perry, Neve Campbell and Dylan McDermott star in this romantic comedy about a man who pretends to be gay while keeping tabs on the mistress of a very rich prospective client.

metro presents  
**THE FILMS OF JOYCE WIELAND**

To honour Joyce Wieland, one of Canada's best-known and influential experimental filmmakers and artists who passed away in 1998, Cinematheque Ontario and the Canadian Filmmaker's Distribution Centre (CFMDC) have organized a cross-Canada tour of her films, many in new prints.

**Nov 18: The Alternate Eye**  
**JOYCE WIELAND I**

6:30 pm @ the Edmonton Art Gallery Theatre

DRIPPING WATER • RAT LIFE AND DIET IN NORTH AMERICA  
• SOLIDARITY • PIERRE VALLIERES • A & B IN ONTARIO  
• BIRDS AT SUNRISE

\* Admission free to Metro Cinema & EAG members.

**Nov 19: 8 pm**  
**at Zeidler Hall**  
**JOYCE WIELAND II**

**REASON OVER PASSION**  
Canada/1968-69

Wieland's most important and complex nationalist statement, *REASON OVER PASSION* is a playful, penetrating dramatic exploration of the landscape and mindscape of Canada.

**Nov 20: 8 pm**  
**at Zeidler Hall**  
**JOYCE WIELAND III**

**THE FAR SHORE**  
Canada/1975 Cast: Celine Lomez, Frank Moore

*THE FAR SHORE*, inspired by Wieland's fascination with the mysterious drowning death of Group of Seven painter Tom Thompson, is Wieland's first and only feature film.

metro presents  
All Metro screenings are held in the Zeidler Hall of the Citadel Theatre, 9828-101 A Ave.  
For movie information, call 425-9212.

**FAMOUS PLAYERS**

SHOWTIMES, EFFECTIVE:  
FRI, NOVEMBER 19-THU, NOVEMBER 25, 1999.

**PARANOMY THX** 10201 Zeidler Hall 428 1007

**THE WORLD IS NOT ENOUGH** (14A) THX 100  
4:00 7:00 10:00

**SILVERCITY** WEST 10 444-1242

**ANYWHERE BUT HERE** (PG) THX measure three Wed  
Thu 7:30 9:30 10:10 Fri Sat Sun Mon Tue 1:00 3:30 7:00 10:10  
10:10 LateShow Fri Sat 12:30

**EVEREST** (IMAX) (G) \*Fri Wed Thu 2:00 5:45 8:15 Sat  
Sun 5:45 8:15 Mon 2:00

**DOUBLE JEOPARDY** (14A) THX coarse language Fri Sat  
Sun Mon Tue 1:40 4:40 7:00 LateShow Fri Sat Sun Mon Tue 11:30

**HOUSE ON HAUNTED HILL** (14A) THX gory violence  
8:20 LateShow 11:10

**INSIDER** (14A) THX Fri Sat Sun Mon Tue 12:35 3:35  
7:20 LateShow 10:50 Wed Thu 12:35 4:00 7:10

**THE MESSENGER: THE STORY OF JOAN OF ARC** (14A) THX gory violence, coarse language 12:55 3:50 6:50  
10:30

**POKEMON** (PG) THX THX Fri Sat Sun Mon Tue 12:15 1:20  
2:40 3:40 5:00 6:15 7:15 9:30 LateShow Fri Sat 12:00 Wed Thu  
12:45 3:45 4:15 LateShow Fri Sat 11:45 Wed Thu 12:15 2:40 5:00  
7:15 9:30

**THE SIXTH SENSE** (14A) THX  
10:10 LateShow 11:20

**SLEEPY HOLLOW** (18A) THX gory violence and Horror.  
1:30 4:30 7:30 10:30 12:30 1:30 4:30 7:30 10:30 LateShow Fri Sat 12:15  
10:10

**TOY STORY 2** (G) THX  
Wed Thu 12:00 2:30 4:50 6:45 9:30

**T. REX** (IMAX 3D) (PG) Fri Wed Thu 12:45 3:15 4:30  
7:00 9:30 Sat 12:45 1:45 3:15 4:30 8:15 Sun 12:45 2:30 3:15  
4:30 7:00 9:30 Mon 12:45 1:45 3:15 4:30 8:15 LateShow 10:45

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**THE WORLD IS NOT ENOUGH** (14A) THX 12:25 1:10  
2:30 4:30 7:00 9:40 10:00 Fri Sat Sun Mon Tue 8:55 Wed Thu 9:00  
LateShow 11:00 Fri Sat 1:00

**WESTMOUNT CTR.** 111 Ave. @ Grand Tr. 455-9772

**INSIDER** (14A) \*Fri Sat Sun 1:15 4:30 8:15 Mon Tue 8:15

**POKEMON** (PG) \*Mon Tue Wed Thu 6:45 9:20 Fri Sat Sun  
1:30 3:45 6:45 9:20

**SLEEPY HOLLOW** (18A) Gory violence and Horror. \*Mon  
Tue Wed Thu 7:15 10:00 Fri Sat Sun 1:45 4:15 7:15 10:05

**TOY STORY 2** (G) \*Mon Tue Thu 4:50 9:30

**THE WORLD IS NOT ENOUGH** (14A) \*Mon Tue Wed Thu  
7:00 9:55 Fri Sat Sun 1:00 4:00 7:00 9:55

**GATEWAY 8** 29 Ave. @ Calgary Trail 426 6377

**FLAWLESS** (14A)\*  
extremely coarse language Wed Thu 7:30 9:50

**HUM SAATH SAATH HAIN** (G)  
\*Fri Sat Sun 4:30 8:15 8:30 9:45 LateShow Tue 3:15 Mon Wed Thu  
8:00 8:00 Tue 8:00 1:15 8:00

**INSIDER** (14A)  
\*Fri Sat Sun Tue 1:55 4:40 8:15 Mon Wed Thu 8:15

**POKEMON** (PG) \*Fri Sat Sun Tue 1:10 1:50 3:40 4:10 6:45  
7:20 9:15 Mon Wed Thu 4:45 9:15

**THE SIXTH SENSE** (14A) \*Fri Sat Sun Tue 1:25 4:05 6:50  
9:10 Mon Wed 9:10

**SLEEPY HOLLOW** (18A) Gory violence and Horror. \*Fri Sat  
Sun Tue 1:30 4:30 7:10 10:15 Mon Wed Thu 7:10 10:15

**TOY STORY 2** (G) \*Wed Thu 4:50 9:30

**THE WORLD IS NOT ENOUGH** (14A)  
\*Fri Sat Sun Tue 1:00 4:00 7:00 10:00 Mon Wed Thu 7:00 10:00  
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# Rohmer where you want to

Leisurely *Autumn Tale* will please French director's fans

By JOSEF BRAUN

There is a scene in the last act of Eric Rohmer's latest film, *Autumn Tale*, in which a single man and a happily married woman, alone in a room while a wedding reception carries on outside in the garden, are laughing joyfully at the possibility of a romantic liaison between the man and the woman's best friend. And, just for a moment, in this quiet room suffused with autumn sunlight, we can sense that there is the smallest tinge of regret that the liaison would not be between the two of them instead. The feeling is so subtle and unthreatening, and the acting so completely natural, that one could be forgiven for missing it entirely. But it is these very subtleties that make up the body of this elegantly structured, completely light-hearted and utterly charming film.

*Autumn Tale* is the final film in Rohmer's *Tales of the Four Seasons*, and it is about old friendships and new loves. Isabelle (Marie Rivière, of Rohmer's *The Aviator's Wife*) is a bookseller in the city. She is middle-aged, with a husband and a daughter who is to be married. Isabelle's best friend, Magali (Béatrice Romand, of Rohmer's *Claire's Knee*), is a country winemaker and widow, whose children, in one way or another, have all grown distant from her. She wants a man but cannot bring herself to try anymore: "At my age, it's like finding buried treasure," she says.

**When in Rohmer, do as the Rohmers do**

What proceeds from here on is a tale of matchmaking and misunderstandings that would only suffer from detailed description. Make no mistake: as with virtually all of Rohmer's work, (*Chloé in the Afternoon*, *Pauline at the Beach*) this is



Marie Rivière and Béatrice Romand watch the leaves turn in *Autumn Tale*

light fare, as light as an autumn breeze, but it is also often delightful. Rohmer's story in and of itself is not especially noteworthy, but that's not really the point. The nuances of love and relationships are the film's heart. It is comic, but one is more likely to smile than laugh. At one point, when Isabelle confesses to Gerald that he has been fooled and is being set up with her friend, she points out, "There are lots of ways to waste time. This is no sillier than any other."

Rohmer's films often allow us to see a rich variety of French landscapes, and with the talents of cinematographer Dianne Baratie, *Autumn Tale* is no exception. The landscape and its contrasts, from urban to rural, intimate to open, tell the story. There is a scene where Magali grows cold with a man during a car ride, and as they speak, we watch only the path ahead of the car as it drives through a traffic circle.

**Chekhov all trades**

But who will Magali fall in love with? Her new friend Rosine's ex-lover Étienne, a Don Juan philosopher with a penchant for ex-students; or Gerald, Isabelle's

dapper gentleman with the intense gaze? Will it be neither? Or someone else? For those who are familiar with the director's work these questions will either inspire them to see this film or will simply make them feel that they have already seen it, many times. Eric Rohmer is 79 years old now and has directed over 20 films in his nearly 50-year career. He is not afraid of letting a certain amount of homogeneity creep into his work. I think of him the way I do Chekhov: as an artist who has found his favourite theme and happily contrives variations on it. His work almost always matures with age, and he has a firm understanding of his subject. Perhaps the pleasure of each film is in the details.

As the final credits are displayed, we watch Isabelle dancing with her husband. She gazes over her shoulder and seems somewhat distant, distracted. Is she thinking about Gerald, about her make-believe romance and what it could have been? Is she thinking about Magali? Who knows? It is not Rohmer's desire to show you, to dig into the deepest inner thoughts of these people. He merely wants to flirt with them—and us—for a little while. ☐

Conte d'automne (*Autumn Tale*)  
Princess II • Opens Fri, Nov 19

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| <b>SLEEPY HOLLOW</b><br>1:30, 3:40<br>7:30, 9:40<br>PG-13<br>NO ADVERTISING MATERIAL | <b>THE BACHELOR</b><br>1:20, 3:30<br>7:20, 9:20<br>14A<br>NO ADVERTISING MATERIAL | <b>THE INSIDER</b><br>12:45, 3:45<br>6:45, 9:45<br>14A | <b>DRIVE ME CRAZY</b><br>1:15, 3:10<br>7:10, 9:10<br>PG<br>NO ADVERTISING MATERIAL | <b>SIXTH SENSE</b><br>1:00, 3:15, 7:00, 9:15<br>ENCS NOVEMBER 22<br>TOY STORY 2<br>1:00, 3:00, 7:00, 9:00<br>PG<br>STARTS NOVEMBER 24 |
|--|---|--|--|---|

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**END OF DAYS** 18A  
VIOLENCE AND DISTURBING CONTENT. MAY OFFEND. DTS DIGITAL. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**TOY STORY** G  
DTS DIGITAL. THU, WED, THU 1:30 4:40 7:10 9:50

**THE MESSENGER: THE STORY OF JOAN OF ARC** 14A  
GORY VIOLENCE & COARSE LANGUAGE. DTS DIGITAL. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**BEING JOHN MALKOVICH** 14A  
COARSE LANGUAGE DTS DIGITAL. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**ANYWHERE BUT HERE** PG  
MATURE THEMES. DTS DIGITAL. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**DOGMA** 14A  
DTS DIGITAL. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**THE INSIDER** 14A  
DTS DIGITAL. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**THE BONE COLLECTOR** 18A  
FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**THE BACHELOR** 14A  
FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**AMERICAN BEAUTY** 18A  
DISTURBING CONTENT. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**FIGHT CLUB** R  
DISTURBING CONTENT. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**WESTMOUNT 4**  
111 Ave. Road 452-7345

**ANYWHERE BUT HERE** PG  
MATURE THEMES. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**THE MESSENGER: THE STORY OF JOAN OF ARC** 14A  
GORY VIOLENCE & COARSE LANGUAGE. DTS DIGITAL. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**THE BONE COLLECTOR** 18A  
FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**AMERICAN BEAUTY** 18A  
DISTURBING CONTENT. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**FIGHT CLUB** R  
DISTURBING CONTENT. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**END OF DAYS** 18A  
VIOLENCE AND DISTURBING CONTENT. MAY OFFEND. DTS DIGITAL. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

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**DOGMA** R  
DTS DIGITAL. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**ANYWHERE BUT HERE** PG  
MATURE THEMES AND LANGUAGE. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**THE MESSENGER: THE STORY OF JOAN OF ARC** 14A  
GORY VIOLENCE & COARSE LANGUAGE. DTS DIGITAL. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**DOUBLE JEOPARDY** 14A  
COARSE LANGUAGE. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**THE BONE COLLECTOR** 18A  
FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**POKEMON** PG  
FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**HOUSE ON HAUNTED HILL** 14A  
DTS DIGITAL. GORY VIOLENCE. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**SLEEPY HOLLOW** 18A  
GORY VIOLENCE AND HORROR. DTS DIGITAL. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**TOY STORY 2** G  
DTS DIGITAL. ON 2 SCREENS. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**END OF DAYS** 18A  
VIOLENCE AND DISTURBING CONTENT. MAY OFFEND. DTS DIGITAL. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**THE WORLD IS NOT ENOUGH** 14A  
DTS DIGITAL. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**MUSIC OF THE HEART** G  
FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**WESTMALL 8**  
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**LIGHT IT UP** 14A  
FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**THE BACHELOR** 14A  
FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**MUSIC OF THE HEART** G  
FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**INSPECTOR GADGET** PG  
FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**RUNAWAY BRIDE** PG  
FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**FOR LOVE OF THE GAME** PG  
COARSE LANGUAGE. FRI, THU, WED, THU 1:30 4:40 7:10 9:50

**MYSTERY ALASKA** 14A  
COARSE LANGUAGE. DISTURBING SCENES. FRI, THU, WED, THU 1:30 4:40 7:10 9:50



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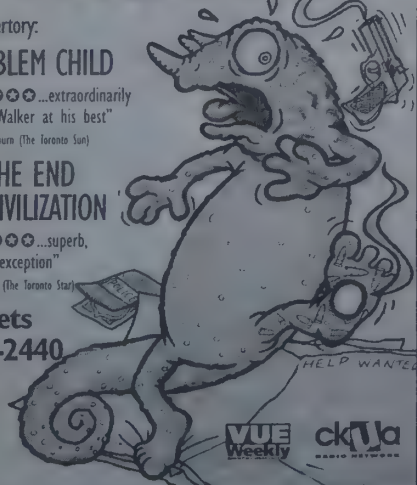
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 Clarke • stage manager Gina Hov • assistant stage manager Deborah Beeston • production manager Bruce Hennel

## Theatre Notes

BY PAUL MATWYCHUK

### Buy low, shell high

*The Flying Tortoise* • Arts Barns • Nov 19-Dec 4 • preVUE When Dave Clarke, speaking to me over the telephone from his home, describes the elaborate outfit he wears to play the title role in Tololwa Molle's *The Flying Tortoise* by saying, "I have a glowing shell that lights up. It's kind of like a pearl," his voice is so full of pride that I half wonder if he still has the costume on.

In Molle's stage version of an old Ibo folktale, Mbeku the tortoise is far from the slow-moving, slow-witted figure we Westerners imagine him to be; for the Ibo, the tortoise is a wily, Yertle-the-Turtle-like trickster. He's the one who, when God was handing out

powers during the process of creation, was smart enough to request a mesmerizing glowing shell. "Unfortunately," Clarke says, "he uses the shell to steal food from the other animals. He plays the birds against the other creatures. He's a glutton, a cheat, a liar, he avoids work. The publicity makes it sound like he's a bad guy, but he's the character the kids are going to love."

And make sure you call him a tortoise, not a turtle. Clarke has been wearily explaining the difference between the two to his co-stars as well as clueless theatre journalists all week: "It's very simple," he tells me patiently. "A turtle has flippers, a tortoise doesn't. A turtle swims, and tortoise will drown."

### Patchouli, your cruise director

*Oh Susanna!* • Varscona Theatre • Premieres Sat, Nov 20, 11pm • preVUE Poki Schvedart unofficially handed off the Varscona monthly talk-show torch to Susanna Patchouli at the Loud N' Queer Cabaret a couple of weeks ago; *The Johnny and Poki Variety Hour* is no more, and *Oh Susanna!* has

rushed in to take its place.

The show was inspired by the wild Italian variety-game shows that air on those multicultural cable channels near the bottom of the dial. "The guests talk a mile a minute," says the show's staff writer Trevor Anderson, "all wearing glamorous clothes, then someone will stand up, spin a wheel and then they'll all eat cake.... They exist in abundance for people who have Shaw. Unfortunately, I'm on Videon, so Stewart Lemoine is taping six hours of Teletatino a day for me to watch."

The *Johnny and Poki* format won't be abandoned entirely: in place of David Belke's *World of Theatre* will be David Belke's *World of Europe*, for instance, and *Jazz Playhouse* has been replaced by Mambo Showcase, which Anderson describes as "basically Jazz Playhouse, only with more shoulders." There'll still be occasional guest appearances by familiar J&P characters—not to mention by people like Jeff Haslam and Davina Stewart, playing exaggerated Euro-versions of themselves. "All the boys will look a

SEE NEXT PAGE

## Vinok fit to be Yuletide

Folk dancers  
 celebrate *Christmas  
 Around the World*

BY ALEXANDRA ROMANOW

Don't look now, but the holiday season is just around the corner. In a few weeks, we'll be pulling out the Christmas tree decorations or placing the menorah in its appointed spot while visions of January credit card bills float in our heads. Most families have their own unique take on holiday traditions, but have you ever wondered who first had the idea to cut down a tree and drag it into the house? And where did the whole gift-giving angle start? Vinok Worldance will answer these and many more holiday conundrums when they present their *Christmas Around the World* this week.

For the past 10 years, Vinok has carved out a niche for itself as the

only professional folk dance company in the West. It's the brainchild of dancers Leanne Koziak and Doyle Marko, who spent years travelling around Europe collecting music, choreography, musical instruments and costumes after dancing professionally with Folkloristisch Danstheater of Amsterdam, a highly respected folk ensemble. And while Vinok is not the first professional folk group in Canada (Montreal's Les Sortilèges has been at it for 30 years), it is the only one to feature live musical accompaniment. To date, they've managed to produce five productions with 40 dance pieces, three video productions, 12 tours throughout Canada and 700 performances—and have fun all the while.

### No fancy Footworks

"Last year, we presented our *Footworks* show in a dinner-theatre setting and the response was very positive," says Koziak during a break

in rehearsals. "The setting allows for an intimacy between the audience and performers that we can't achieve in a regular theatre setting. After the popularity of last year's show, we thought a *Christmas Around the World* theme would be appropriate for this time of year.

"We're featuring a number of different dances, such as Norwegian, French, Mexican, Italian, Dutch, German, Greek, Bulgarian, Polish and even a Hasidic Jewish number," she continues. "The dances are traditional folk dances that don't have a holiday theme to them, but the traditions from each country will be incorporated into the narrative. We'll also be exploring how some of the old pagan traditions have developed into today's holiday celebrations, such as Christmas trees."

Of course, no exploration of Christmas celebrations around the world would be complete without food, and lots of it. The pre-performance buffet will feature a sampling of both the exotic and familiar ethnic holiday fare and lots of scrumptious desserts. After the feeding frenzy finishes, special guest Edward Evanko hosts the program of song, music and dance.

### Evanko very much

"Edward is a regular on Broadway and he recently appeared in the film *Double Jeopardy*," Koziak explains. "He's a very accomplished singer and has been a close friend for over 20 years. He used to perform at the big Ukrainian festivals, which is where we first met when I was dancing with Cheremosh. I've seen him go through a lot of career transitions and it's exciting to have him participate in this production. Not only will he be singing, but he'll be narrating the show, tying the different traditions together."

"I think that Vinok and this show have something to offer to everyone," she continues. "Over and over again, audiences tell us they really enjoy the energy of the performers and the variety of dances. You can sit back and enjoy it all." ☺

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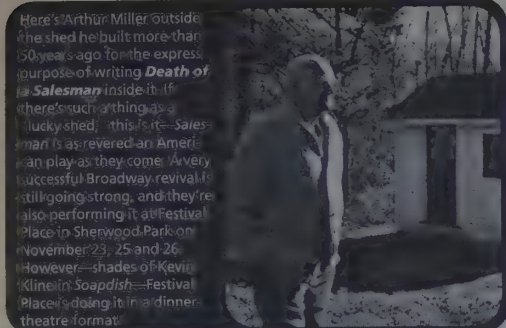
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## ARTS Weekly

Continued from previous page

**CHILDREN'S ART CLASS** Exhibit and auction, Nov. 27, 2-4 pm.  
**UPSTAIRS GALLERY** Great Bear Framing, 2nd fl., 11631-105 Ave., 452-8906. FULL CIR- CLE Images Past and Present by David J. Kleimesser, Nov. 19.

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## Dance

**BRIAN WEBB DANCE COMPANY** 497-4340. **COMPAGNIE DE BRUNER/RUTH CANFIELD** Dance. Soil Life No. 1, Balance, Conflict, Beat Speak. Nov. 26-27.

**KOMPANY!** Catalyst Theatre, 8529-103 St., 944-9115. **OVERCAST** A media movement celebration of Buster Keaton's *The General*. Nov. 18 TIX: \$34.95, dinner 6:30 pm, performance 8 pm. Nov. 21 TIX: \$39.95, kids 1/2 price, Sunday brunch 11:30 am, performance 1 pm. Nov. 19-21 TIX: \$39.95, dinner 6:30 pm, performance 8 pm, Sunday-Ukrainian buffet.

**VIMOK WORLDS** Chateau Louis Grand Ballroom, 11727 Kingsway, 453-6500. Celebrate Christmas around the world—dance, music and costumes and dinner. Nov. 18 TIX: \$34.95, dinner 6:30 pm, performance 8 pm. Nov. 21 TIX: \$39.95, kids 1/2 price, Sunday brunch 11:30 am, performance 1 pm. Nov. 19-21 TIX: \$39.95, dinner 6:30 pm, performance 8 pm, Sunday-Ukrainian buffet.

## Theatre

**THE BONE HOUSE** Arts Barns, Lecture Room A, 10330-84 Ave., 448-9000. By Marty Chan. Help a profiler track a serial killer, but watch out for you could be the next victim. This 85 minute fringe hit left audiences screaming in the aisles. Warning: scenes of graphic violence. Regular run: until Nov. 20, 9 pm. TIX: \$12 adults, \$8 students; Tues 2 for 1.

**CHIMPPOO** Verscona Theatre, 10329-83 Ave., 448-0695. Rapid Fire Theatre. A new improvised comedy show—bigger, faster and better. Every SUN @ 8 pm. Until July 23, 2000. TIX: \$8, \$7 for students.

**DEATH OF A SALESMAN** Festival Place, Sherwood Park, 449-3788. By Arthur Miller. An aging salesman and his struggle to define success and the meaning of manhood. Nov. 23 (dinner theatre @ 6 pm). Mats: Nov. 25-26 @ 7 pm. TIX: \$27 Dinner theatre, \$12 adult mat, \$6 kids/senior mat.

**DIE-NASTY** Verscona Theatre, 10329-83 Ave., 448-0695. The Live Improvised Soap Opera. Every MON night @ 8 pm. Until May 29, 2000. TIX: \$8 or \$5 with your Verscona 1-shirt.

**FAITH BY FIRE** Performing Arts Theatre, King's University College, 9125-50 St., 476-1255. Presented by the King's Players and Off the Fence. The story of Joan of Arc by Sharon Daggett Johnson, FRI, Nov. 19 @ noon. TIX: \$10 adults, \$7 students/seniors.

**THE FLYING TORTOISE** Transalta Stage, The Arts Barns, 10330-84 Ave., 448-9000. Presented by Finge Theatre Adventures. By Tololwa Mollel. African rhythms collide with colour and light to bring the world of Mibeku the tortoise to life. Nov. 19-Dec. 4, 7 pm, Thu-Sat, Sat Mat 2 pm. TIX: \$154 adults, \$12 kids.

**GREASE** Arden Theatre, 5 St. Anne St., St. Albert, 459-1542. Presented by St. Albert Children's Theatre. A musical tribute to the 50's. A love story about two high school teens and the obstacles that both overcome to earn the love on one another. Nov. 26-27 & Dec. 1-4, 7-10 pm; Nov. 28 & Dec. 5-2 pm. TIX: \$11 adults, \$7 youth/senior, \$7 groups 10+.

**HERE'S LOVE** Salisbury High School Theatre, 20 Festival Way, Sherwood Park, 435-0217, 420-1757. Presented by the Salisbury Theatre Company. Based on Miracle on 34 Street. Book, music and lyrics by Meredith Wilson.

story by Valentine Davies. Young Susan has been taught by her mother Doris, that Santa Claus isn't real. But Doris changes her mind after hiring a kindly old fellow named Kris Kringle to be her store Santa. Nov. 24-27, 7-30 pm. TIX: \$6.

**INTO THE WOODS** Citadel Theatre, 425-1820. Fantastical Family Musical. Book by James Lapine, music & lyrics by Stephen Sondheim. A children's couple set off into the woods to remove the spell of a wicked witch. Nov. 27-Jan. 2.

**JUVIE** Performing Arts Theatre, King's University College, 9125-50 St., 476-1255. One-act play by Jerome McDonough. A group of young offenders spend a long night in a holding cell. TIX: \$8 adults, \$5 students/seniors. Nov. 25-27.

**MELODRAMAS!** Festival Place, Sherwood Park, 449-EST (337). Firelight Theatre every SUN (7:30 pm, comedy) and an improvised soap opera.

**OH SUZANNA** Verscona Theatre. Produced by Stewart Lemoine, Suzanna Petchell and Telelatino. Opening Sat., Nov. 27 @ 11 pm. Plays one SAT of month @ 453-3399 for specific dates. Until July 2000.

**PIRATES** GMCC, Theatre Lab, Room 189, Lower Level, Jasper Place Campus, 10045-156 St., 497-4470. Comedy by Kenneth Brown. A gang of Polynesian women take over his Majesty's ship. Redistribution en route to Tahiti 11:59 pm, 19-21 @ 8 pm, 12:30 pm, TIX: \$8 adults, \$5 students/seniors.

**POPCORN** Citadel, Rice Theatre, 425-1820. By Ben Elton. Black comedy. Filled with audacity and energy. Posing a sober moral question about responsibility and accountability a film director is confronted in his home by a couple of real life killers influenced by his movies. Until Nov. 21.

**STEEL MAGNOLIA'S** Horizon Stage, 1001 Calahod Rd., Spruce Grove, 962-8995. Unforgettable friends share their lives and often off-beat humour in the security of Trudy's hair salon, set in the warmth of the American South. TIX: \$11.50 adults, \$11 student/seniors. Nov. 26-27 @ 7 pm, Mat Nov. 28 @ 2 pm.

**SUBURBAN MOTEL** The Roxy, 10708-124 St., 453-2440. Presented by Workshop West Theatre and Theatre Network. Two hard-hitting comedy dramas from Suburban Motel by George F. Walker. Problem Child, is hilarious, dark and poignant. Ex-con R.J. and his reformed drug addict wife Denise want their baby back. Helen, the formidable social worker has to determine if they are fit parents. *The End of Civilization* is funny, frightening and truthful. Two irreverent cops investigate a middleclass couple's involvement with a series of bombings. The couple struggle to prove their innocence while beginning a new life for themselves. TIX: Roxy Box office.

**SPACE WARS EPISODE VII** Celebrations Dinner Theatre, 13103 104 Ave., Oasis Hotel, 478-2971. Written and directed by Kamilla Reid. Jyn 12K2, Ham Solo, Luke Speedweaver and the gang in this hilarious musical comedy that's out of this world. Until Jan. 23, 2000.

**THAT'S THE TICKET** Beulah Alliance Church, 178 St. S., 100 Ave. Presented by Beulah Alliance Church. Musical drama. Nicholas Hart's world changes when he wins \$10 million in the lottery. A heartwarming look at the meaning of Christmas through drama, staging and songs by a 75 voice choir, 20 piece orchestra and ensembles. Nov. 26-28 & Dec. 1-5, 7:30 pm.

**THEATRESPORTS** Verscona Theatre, 10329-83 Ave., 448-0695. Rapid Fire Theatre. Edmonton's longest running comedy show. Every FRI @ 11 pm. Until July 28, 2000. TIX: \$8, \$7 for students.

**TOO TALL, TOO THIN** Verscona Theatre, 10329-83 Ave., 448-0695. By Stewart Lemoine. Presented by Teatro La Guindolina. A comedy about a pair of spindly fued brothers on the threshold of movie stardom in Hollywood's golden age. TIX: \$10-Wed & Thu evening, \$12-Fri-Sat evening, Tues evening & Sat Mat: Pay what you can.

**T.R.E.X. & THE VALLEY OF THE LOST SOUL** Jubilation Theatre, WEM Phase III, 484-2424. Sometime in the 50's, in a haunted prairie valley, Dr. Digby has unearthed a Rex. But something else has been unleashed at the same time. What is it? A ghost? A Mummy? Or an elaborate hoax created by those who would like to cash in on the Doc's discovery? Nov. 19-Jan. 30, 2000.

**THE WHITE SHEEP OF THE FAMILY** Leduc Performing Arts Centre, 986-8730. Presented by the Leduc Drama Society. Comedy. A family of well-to-do crooks are shocked when their son, an excellent forger, quits the fold and goes straight. Nov. 18-20 & 25-27. TIX: \$8 Black Gold Service Centre, Leduc Public Library.

**WOMBAT STEW** B-Scene Studios, 8212-104 St. The WOMBATS interview local celebrities in the cheery new show for the lactose intolerant. Nov. 19, 11 pm.

# No vacancy in this Motel

Moss and Mann check into same motel room

BY PAUL MATWYCHUK

**T**he published version of George F. Walker's *Suburban Motel* describes the setting as simply, "a slightly run-down motel on the outskirts of a large city." Each of the six plays in the *Suburban Motel* cycle takes place in the same motel room, as various marginal characters—ex-cons, prostitutes, drunks, bums—take up temporary residence inside it. Theatre Network and Workshop West have teamed up to produce two of those six plays in repertory, and they've tried to remain true to Walker's vision, right down to the motel's seedy decor.

"The set is so cheesy," says Marina Stephenson Kerr, who, along with almost everyone in the cast, appears in both plays. "The bad bedspread that your mother would say, 'Don't sit on that! It hasn't been cleaned!' Do you know what's funny? We couldn't get a shag rug—it's come back in vogue. Our designer says if we had done this play five years ago, that would be no problem, but now everything in the motel room has come back into style, and apparently you just can't put your hand on anything—chrome, crushed velvet, shag."

The two full-length plays will run on alternate nights, except on Fridays and Saturdays, when the company—which also features John Kirkpatrick, Stephanie Wolfe, Ron Jenkins and Julien Arnold—will perform them both as a double feature. "No, the cast doesn't get a whole lot of time off," says David Mann, who is directing arguably the darker of the two pieces, *The End of Civilization*. "They're essentially rehearsing two plays in the hours per day you'd normally use to rehearse one. They don't get many breaks, that's for sure."

"It was overwhelming at the start," says Kerr, "and my head, my mind blew off right around day four. And a couple of the other actors' heads blew off a couple of days later... There was one day where Stephanie and I were rehearsing one show, and then the next show, then went back to the first show—and that was when my mind went, 'Aaaaah!!!' I pride myself on being prepared, but with this kind of production, you just can't be."

## Working both sides of the law

You can hardly blame her for feeling a little schizophrenic; the characters she plays in the two productions



Stephanie Wolfe and Marina Stephenson Kerr are center-stage to experience *The End of Civilization*

could hardly be more different. In *Problem Child*, which Bradley Moss is directing, Kerr plays Helen, a moralistic social worker who winds up butting heads with an ex-hooker and an ex-convict as she evaluates whether they are fit enough parents to regain custody of their young daughter. And in *The End of Civilization*, she's Lily, who, impatient with her unemployed husband's attempts to find a job, decides to take matters into her own hands with the assistance of the practical-minded prostitute in the neighbourhood.

"David and I knew from the start that we wanted to have the same cast," says Moss, "and that part of the fun for the audience would be seeing the same performers in both plays. Especially when you see them both on the same night, for David and myself, it would be a salute to how talented these people are."

"There's lots of flips back and forth," agrees Mann. "John Kirkpatrick plays this sort of young punk in *Problem Child*, and in *End of Civilization*, he's this 20-year police veteran trying to hold the rules together. Ron Jenkins is this complete, hopeless drunk in *Problem Child*, and in *End of Civilization*, he's a middle-management executive who turns into this sort of corporate terrorist. Even with Stephanie Wolfe, the two women she plays are very different characters despite having similar backgrounds and involvement in prostitution."

## Laugh, don't judge

And both plays are marked both by Walker's ability to see the humour in these people's often desperate situations, as well as his refusal to make moral judgments about how they choose to deal with the prob-

lems facing them. Perhaps that's why Kerr's social worker, whose job it is to make moral judgments about marginal people, comes across as the least sympathetic character in the piece, even though she's the one who the most horrible things happen to.

"I love watching these people," says Kerr. "God bless them. They're so flawed and they're so honest about their flaws. They're so unapologetically human and honest. A lot of the characters are poor and they don't have the façade of trying to be something they're not. They just say what they are, and they're not ashamed of themselves."

That's an attitude that everyone involved in the project seems to share. Here's David Mann, for instance: "I was talking to another artistic director and told him I was doing these plays," he says. "And he said, about these characters, 'I just didn't like them.' And I said, 'That's a fair response, I guess,' but I think you have to look beyond what they do, and at what brings them to that point instead, to when you're talking back to a social worker, for instance. I found I *did* like them. They're on the edge, grasping for what they need, but we can understand the depths of those feelings."

## Helen is other people

And here's Bradley Moss: "It's not just about 'them.' It's about us. You can identify with people trying to get a job, to make money, a mother's need to have her kid... My own life has been filled with frustration. I've been to the welfare office, and, I mean, you just look at all that paper you have to fill out and all the hoops you have to jump through and you just want to leave. But even here, in *Problem Child*, the social worker is just doing her job. What hangs her up more than her job is her Christianity. She's bringing her personal life into it—but who doesn't do that? You react personally to these things; it's always personal."

So, would they ever want to take on a project this complicated ever again? "I don't think so," says Moss with a weary laugh. "Maybe with more time. It feels like a foot race; I just hope we can get there. They're great plays—I just hope we can serve them right." ☺

## Suburban Motel

Roxy Theatre • Problem Child: Nov. 23, 25, 28; *The End of Civilization*: Nov. 18, 21, 24; Both plays: Nov. 19, 20, 26, 27 • 453-2440

# WOMBAT STEW

The Cheesy New Talk Show For The Lactose Intolerant!

Friday Nov. 19 @ 11pm  
B-Scene Studios  
8212-104 Street  
Tix: \$8/\$7 Students  
\$4 with a Food Bank Donation!

**This Week's Guests:**  
Linda Brenneman-Snyder  
David Cheoros  
Don Snider

Last Show Before Xmas!

**WOMBATS**  
WOMBAT STEW B-Scene Studios, 8212-104 St. The WOMBATS interview local celebrities in the cheery new show for the lactose intolerant. Nov. 19, 11 pm.



# DISH Weekly

## LEGEND

\$ Up to \$10 per  
 \$\$ \$10-20 per  
 \$\$\$ \$20-30 per  
 \$\$\$\$ 30 per & up

\* Price per person, before tax & tip

## ALTERNATIVE

**Badass Jack's** (7 locations in Edmonton and area. Call 468-3452 for location nearest you, or visit [www.badassjacks.com](http://www.badassjacks.com)) Edmonton's first and original Californian wraps. \$

**Ber-zerk** (8128-103 St., 431-9864) Bigger scoops + low prices = A Big Hit! \$

**Le Brasserie** (10332 Whyte Ave., 434-6597) The freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. \$

**Cafe Mosaic** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

**Hemp Cafe** (10332 - 81 Ave., 988-2098) Sandwiches, salads, baked goods and a variety of fresh hemp items. Support the new attitude—try our Hemp coffee. \$

**Route 99 Diner** (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

## BAKERIES

**Mr. Samosa** (14981-Stony Plain Rd., 489-2175) A creative East Indian snack shop known for their samosas.

**Skopek's Bake Shop** (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon.-Fri.

**Tree Stone Bakery** (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough).

## BISTROS

**Bistro Praha** (10168-100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$\$

**Bridges** (9028-Jasper Ave., 425-0173) Be scenic before the theatre, after the game or for an evening of entertain-

## Theatre Notes

Continued from page 37

great fun to write," Brown says. "Trying to write something good for every single person in the cast to perform without wrecking the structure of the play is a demanding task, but the material is so silly that it would be being fun—for the playwright, anyway, but a massive problem for the director."

## Theatre Notes meets Millennium Countdown

**Y2K Apocalypse: A Christmas Love Story: The Musical** • Luncheon Theatre • Nov 24-Dec 18 • preVUE Wes Borg's new play, which will be entertaining lunching workers from in and around Edmonton Centre during the Christmas season, has the most colons I've seen in a title since *Greystoke: The Legend of Tarzan, Lord of the Apes*.

But Borg's tale takes place in the corporate jungle, as a wealthy CEO pursues a romance with an underpaid Mexican factory worker during the waning weeks of 1999. Judging from the plot description, this looks like it may be an expanded version of the play Borg contributed to the Catalyst Theatre's *Four-Play* fundraiser a few months ago. It was very funny then, although now that the requirement that the play contain a snorkel no longer applies, the joke in which the prop gets unveiled during the big sex scene might, unfortunately, not make much sense anymore. ☺

## ment in itself \$\$\$

**Cafe Select** (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years.

**Cafe De Ville** (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. \$\$

**Carole's Cafe & Catering** (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh food, and a warm and inviting atmosphere. \$-\$\$

**C'est Bon Bistro** (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the old post 5 building. "It's all in the name."

**Cilantro's on 111th** (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened cat fish or mini rack of lamb. \$\$

**Four Rooms** (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapes menu. \$\$

**Manor Cafe** (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

**Mattess Urban Bistro** (10232-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagat on tap. \$\$

**Russian Tea Room** (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$-\$\$

**Sweetwater Cafe** (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. \$\$

## BREW PUBS

**Brewsters** (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. brewery tours available. \$\$

**Taps Brewpub & Eatery** (3921 Calgary Trail S., 944-0523) Our exclusive Microbrewed Ales and lagers are produced in our site brewery (Brew-tours with your glass).

## CAPES

**Aroma Borealis** (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

**Benny's Bagels Cafe on Whyte** (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

**Breadstick Cafe** (10159-Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

**Cafe La Gare** (8104-103 St., 433-5138; 10308A-81 Ave., 439-2969) Smoke-free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. \$

**Cafe Amande** (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes a la mandarine. Live music Fri & Sat \$

**Cappuccino Affair** (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveseat groupings. Light breakfast, lunch or night-time snack. \$

**The Commissary** (11750-Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. \$

**Jazzberrys Too Cafe** (10116-124 St., 488-1553) Good home style cooking in a relaxed environment. Smokers always welcome. \$

**Juliano's Restaurant & Cappuccino Bar** (11121-Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$\$

**Katmandu Coffee Cafe** (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert.

**La Piazza** (104588-82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts,

lasagna.

**Makapakafe** (13042-50 St., 413-6165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. \$

**Market Cafe** (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch & dinner buffet and a delightful A La Carte menu. \$-\$\$

**Muddy Waters Cappuccino Bar** (8211-111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

**Steeps** (12411 - Stony Plain Rd., 488-1505) The original tea cafe. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. \$

**Sugar Bowl** (10922-88 Ave., 433-8369) The eclectic & eclectic Cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

**Sunterra Market** (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. \$

## CAJUN

**Cajun House** (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and Gumbo in the province. \$\$

**Da-De-O** (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$\$

**Louisiana Purchase** (10320-111 St., 420-6779) Higher end style of cooking from the Bayou & great atmosphere. \$\$

## CHINESE

**Genghis Grill** (10080 Jasper Ave., 424-6197) "A Mongolian food experience." \$

**Man's Cafe** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$\$

## EAST INDIAN

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India.

**Khazana** (1717-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. \$\$

**Mr. Samosa** (9630-142 St., 451-5687) Let your taste buds jump with joy with a whole new experience in the authentic East Indian cuisine. \$

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

**Spicy House** (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

## GREEK

**Koutouki Taverna** (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself.

**Symposium on Whyte** (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. \$-\$\$

**Sytaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$\$

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. \$\$

## IRISH PUB

**O'Byrne's Irish Pub** (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in & indulge in the experience. \$-\$\$

## ITALIAN

**Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$\$

**Chianti** (10001-82 Ave., 439-8729) Botelli painting serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

**Fiore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

**Frank's Place-Pacific Fish** (10020-101 Ave., 422-0282) Situated 1/2 block from Churchill Square and Summer Festival Fun! An extensive Italian and seafood menu and friendly efficient service ensure a return visit. \$-\$\$\$

**Giovanni's Restaurant** (10130-107 St., 426-2021) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

**Italian Kitchen Restaurant** (69 Ave., 178 St., Callingtonwood Mall, 489-5619)

Relaxing Italian dining. From pastas such as fettuccine alfredo to dishes such as steak Diane.

**Shecky's** (7623 Argyle Rd., 426-9893 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$

**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$\$

**Sorrentino's Whyte Avenue** (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$\$

**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$

**Tony Roma's** (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$\$

**Zenari's on 1st** (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks - featuring live jazz every weekend. Wheelchair accessible. \$

## PASTRY SHOP

**Alain Patisserie** (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches an specialty coffee. \$

## PIZZA

**Funky Pickle** (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. \$\$

**Miami Pizza** (8424-109 St., 433-0723) 433-7733) Delivering savoury pizza since 1985, offers both round crust and square deep-dish pizza. Dine in, free delivery, \$2 take-out discount. Full menu at [www.miami.pizza.net](http://www.miami.pizza.net).

**Park Lounge & Sports Bar** (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

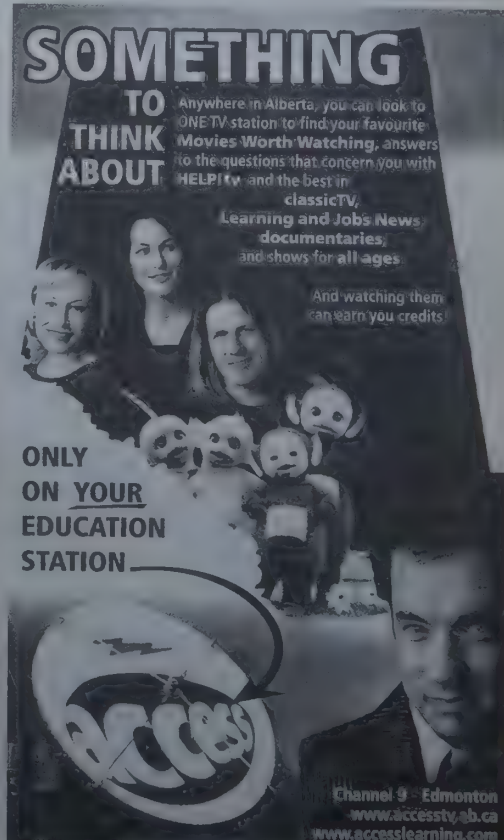
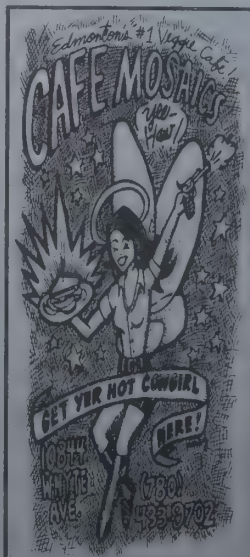
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# FREAKWATER and CHUCK D



Listen to an interview and documentary produced by CJSR's SUSAN MCBRIDE on FREAKWATER this Friday, November 19 at 2:30 PM

also, CJSR's award winning broadcaster MINISTER FAUST talks with the leader of Public Enemy, CHUCK D, on THE TERRORDOME, SATURDAY NIGHT NOVEMBER 20, and part 2 on SATURDAY NOVEMBER 27 at 8 PM.

## EVENTS Weekly

For a FREE listing, fax 426-2889 or e-mail listings@vue.ca. Deadline is 3 pm Friday.

### Craft shows

**FESTIVAL PLACE** Sherwood Park SAT 27 (11 am-5 pm) Christmas in Strathcona Craft Fair.

**JUST CHRISTMAS '99** Prince of Wales Armories, 10440-108A Ave. 494-6958. FRI 19 (6:30-9:30 pm), SAT 20 (9:30 am-4:30 pm). Alternative marketplace for quality global art, crafts and other goods.

**WINTER WONDERLAND CRAFT & GIFT SALE** Woodbridge Farm School, 1127 Parker Dr., Sherwood Park SAT 20 (9 am-5 pm). Gift vendors, entertainment. See Wonderland (children's only gift shop). TIX: \$2, kids free.

**WOMANSPACE CRAFT & ART FAIR** Inglewood Community League, 12515-116 Ave., 425-1168. SAT 20 (11 am-3 pm). Handcrafted goods: stained glass, pride jewelry and more. Free admission.

### Displays/Museums

**THE ALBERTA ASSOCIATION OF REGISTERED NURSES MUSEUM** 1162-168 St., 453-0534. A new permanent display honouring the contributions of Canada's nursing sisters during the Second World War. Includes photographic albums and biographies, uniforms, medals and artifacts. Ongoing. 8:30 am-4:30 pm Mon-Fri.

**DEVONIAN BOTANIC GARDEN** 5 km North on Hwy 60, 987-3054. Authentic Japanese garden, nature trail, 80 acres of connected gardens.

**FORT EDMONTON PARK** 496-8787. Costumed interpreters, steam train rides, streetcar rides, 1920s miniature golf, antique vehicles, 1846 fur trading fort, period shopping.

**JOHN WALTER MUSEUM** Kinsmen Park, 1901 Howe, Walledale Hill, 496-2966. TIMBER TO TOWN: 500 yrs John Walter and the lumber industry at the turn of the century.

**MUSÉE HERITAGE MUSEUM** St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. \*In Sickness and In Health: The Dramatic History of Medical Care in St. Albert. On display until Dec. 27.

**MUTTART CONSERVATORY** 9626-96A St., 496-8755. \*RAINBOW WISHES: Colour puffs down from the sky, mirrored in the vibrant rainbow shades of flowing Kalarchose. Featuring a mobile of a thousand origami cranes on loan from The Works by James Frost. Stefan Steele and Curtis West. UNTIL NOV. 21. \*STAR OF UGHT: Three giant poinsettia trees take centre stage in this seasonal display of festive colour. Nov. 26-Jan.

**PROVINCIAL MUSEUM OF ALBERTA** 1245-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. \*1st SUN of ea month, 1-4 pm: Aboriginal Performers, Upper lounge or learning circle. \*2nd SUN of ea month, 1-4 pm: Aboriginal Artists. Learning circle, Synchro Gallery. \*Every SAT, 1 pm: Aboriginal Videos, Learning Circle, Synchro Gallery. \*SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. \*SUN 21 (1-4 pm) Vince Steinhilber-demonstrating rawhide drum making. \*AN ANCHORING CAVALCADE: Paintings by Robert Wagner commemorating the 125 anniversary of the NW mounted police's march from Dufferin, Manitoba to Fort Whoop-up. Until Nov. 28.

**BUG ROOM** Permanent live invertebrate display. \*BEET OF THE BLACK DRAGON: Through artifacts and video footage of recent arch. investigations, traces the history of northeastern China and its people over 6,000 years. Featuring artifacts from Heilongjiang Province, China which have never been viewed outside Asia. Until Jan. 9, 2000. \*BIG BEAR FAIR: The WORLD'S LARGEST TEDDY BEAR PARTY. Teddy bears and toys from all over the world. Nov. 27-Feb. 21. \*HOLY LAND TOUR INFORMATION EVENING: Nov. 22, 7:30pm. Free admission. \*Open 9 am-5 pm daily. TIX: Special prices during this exhibition: \$8.50 adult, \$5.50 senior, \$5 youth (7-17).

kids 6 and under free, \$20 family

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., U III Campus, 427-3995. Costumed interpreters recreate daily household activities. Open 10 am-6 pm. TIX: \$2 adults, \$15 youth/senior, \$5 family, kids 6 & under free.

**TECHNOLOGY FOR SUCCESS '99 SYMPOSIUM & TRADE FAIR** Shaw Conference Centre, 413-9570. THU 18. Exhibitors showcase the cutting-edge technologies and strategies that can improve market performance for business.

**VALLEY ZOO** 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30 am-6 pm. SUN 28 (1-4 pm). Holiday Treasures: Step into a world of make-believe and share a traditional Christmas adventure. Fast paced adventure filled with holiday fun and entertainment. TIX: \$15/person.

### Kids stuff

**CALDER LIBRARY** 12522-132 Avenue, 496-7090. SAT 27 (2 pm). Puppets in Winter.

**CAPILANO LIBRARY** Capilano Mall, 111 Ave. 50 St., 496-1802. \*Preschool Storytime, every THU, TUE 10:15 am, until Dec. 2, 3-5 yr olds pre-register. SAT 20, 27 (11-11:30 am). Arthur Club, Grades 2-5, pre-register.

**CASTLE DOWNS LIBRARY** 9 Lake Beaumains Mall, 15333 Castledowns Rd., 496-1804. \*Preschool Storytime, 3-5 yrs, until Dec. 15. pre-register SAT 20 (2 pm). \*Mid-Season Activity Day, 6-10 yrs old.

**EDMONTON ART GALLERY** 2 St. Winston Churchill Sq., 422-6223. \*CHILDREN'S GALLERY: SIGHT UNSEEN. Tim Folkman. Until Jan. 2000. \*EVERY SUN (1-4 pm) Something on Sundays.

**EDMONTON MUSICAL THEATRE** Wilbek Building, Lower Floor, 10835-124 St., 453-3333. Adult II junior (8-14 yrs) musical theatre (classical) and winter.

**EXPRESSIONS CAFE** Market & Meeting Place, 9142-118 Ave., 471-9125. \*Last SAT ea. month. The Time Files: music for kids of all ages.

**HARCOURT HOUSE** 10215-112 St., 426-4180. Kids courses: for the fall classes call for info.

**HIGHLANDS LIBRARY** 6710-118 Ave., 496-1806. \*Totally Tiny, until Dec. 2, 2 yrs old, pre-register. \*Koolity Storytime, 3-5 yrs, until Dec. 2, 2 to 10 (10 am-12). The White Side of Saturday Morning. 9-12 yrs old SAT 20 (2 pm). International Children's Day Celebration all ages.

**IDOLWYDE LIBRARY** 8310-88 Ave., 496-1808. \*Time for Two, every TUE, 2 yrs old, until Nov. 30, pre-register. \*Storytime: every WED, until Dec. 1, 3-5 yrs old, pre-register.

**JASPER PLACE LIBRARY** 9010-156 St., 496-1810. \*Pre-School Storytime: every WED, THU, until Dec. 8/9, pre-register. SAT 27 (2 pm). Around the World in 60 Minutes, 7 yrs +, pre-register.

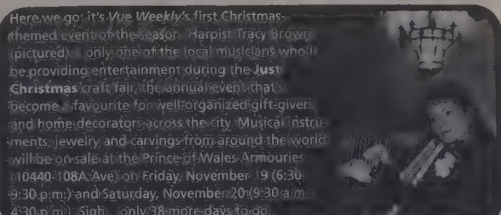
**LESSARD LIBRARY** Lessard Shopping Centre, 6104-172 St., 496-1871. SAT 27 (2 pm) Silly Saturdays, 3 yrs old +, pre-register.

**LONDONDEY LIBRARY** 110 Londonderry Mall, 137 Ave., 30 St., 496-1814. SAT 20 (10:30 am) Puppet Puppets! 3 yrs old + SAT 27 (10:30 am) Junior Edmonton Stamp Club. Passport to the World.

**MILL WOODS LIBRARY** 601 Mill Woods Town Centre, 2331-66 St., 496-1818. \*Every TUE (10:15-10:45 am) & WED (2:15-2:45 pm) Pre-School Storytime, 3-5 yrs. Until Dec. 12. \*Every THU (10:15-10:45 am) Pre-School Storytime. See First Timers, 3-5 yrs. SAT 27 (2-3 pm) Future Scientists Club: Exploring the Carvery with the Dentist. Ages 8-12 yrs.

**PENNY MCKEE LIBRARY** 3210-118 Ave., 496-7839. \*Every TUE (10:15-10:45 am) Time for Two, until Nov. 30. \*Age 2 yrs. \*Every WED (10:15-10:45 am) Pre-School Storytime, until Dec. 1, (age 3-5 yrs). SAT 20 (2 pm) International Children's Day, 6-12 yrs old.

**PROFILES GALLERY** 1110 Grandin Park Plaza, 22 St. 496-1814. \*Every SAT, St. Albert, 460-4310. \*Every SAT (1-4 pm) drop-in and explore themes relating monthly exhibits. SAT 20. Sandpaper Skies: Create your own Monet-esque landscape. SAT 27. Lovely Little Landscapes: Create a water colour landscape for your room or home. Learn how to paint with water colour pencils, then create your own frame for it.



Here we go, it's Vire Weekly's first Christmas-themed event of the season. Harpist Tracy Brown (pictured) is only one of the local musicians who will be providing entertainment during the Just Christmas Craft Fair, the annual event that becomes a favourite for well-organized gift-givers and home-decorators across the city. Musical instruments, jewelry and carvings from around the world will be on sale at the Prince of Wales Armouries (10440-108A Ave.) on Friday, November 19 (6:30-9:30 p.m.) and Saturday, November 20 (9:30 a.m.-4:30 p.m.). Sigh... only 38 more days to go.

**SECOND STORY** Mill Woods Town Centre, 2331-66 St., 413-6971. \*Story time: guest readers: FRI 19 (10:30 am) Laurie Riddle SAT 20 (10 am) Anna Pele. \*10 am-12 pm: \*Candide Draper: TUE 23 (10:30 am) \*Disho Awa. \*10 am-12 pm: SAT 27 (11:30 am) Design your own sewing card. (2-30 pm) Youth Writing Club. All activities are free.

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. \*Every TUE, 12-18 months, until Dec. 14. Baby Lapline: pre-register. \*Every WED, until Dec. 15, 3-4 yr olds, Preschool Storytime: pre-register. SAT 20 (11-11:30 am) Junior Edmonton Stamp Club. Passport to the World.

**SUSSEX GALLERIES** 290 Saddleback Rd., 988-2266. Children's Art Class Exhibit & Silent Auction: Nov. 27, 4 pm. Proceeds to Ronald McDonald House.

**THE TELEPHONE HISTORICAL CENTRE** 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

**VALLEY ZOO** 133 Buena Vista Rd. (87 Ave.), 496-6911. Open every day, indoor and outdoor exhibits.

**WOODCROFT LIBRARY** 496-1830. SAT 20 (2:30 pm) Puppet Rumpus.

### Lectures/Meetings

**CANADIAN ASSOCIATION OF PROFESSIONAL SPEAKERS** 438-3976, ext. 110. SAT 20 (9 am-noon): Developing the Rituals of Success-Dr. Don Melnychuk-speaker.

**CARAWAY LEARNING COMMUNITY** 462-3921. THU 18 (7:30 pm) Lecture: The Challenge of Rising Stars. Dr. Graeme Clark-Edmonton psychologist and father.

**CASTLE DOWNS LIBRARY** 9 Lake Beaumains Mall, 15333 Castledowns Rd., 414-5656. THU 25 (7 pm) FreeNet Demonstration, pre-register.

**CHILD POVERTY** \*City Hall, 990-1840. WED 24 (noon) We can and child poverty make a lot of noise wake up the politicians, bring your own noise maker (bells, whistles, ...). There will be speakers and entertainment. \*U of A, International Centre, Hub Mall. WED 24 (5-7:30 pm) Guest speaker: Anna Pele.

**FAVA** 2nd fl., 9722-102 St., 429-1671. \*Last FRI of every month, 7 pm, lecture the presentation of finished and in-progress works of our members followed by an intimate forum for discussion of the line points of work in the media arts. \*Third FRI of every month, 7 pm. Have work to show? We've got the facilities, let's share.

## Bulletin Board

### Opsteopaths of glory

Okay, this whole Y2K thing has gotten completely out of hand: a recent press release from the Osteoporosis Society of Canada has a giant headline proclaiming osteoporosis as the "Disease of the Millennium." You might say that, as far as "millennium" buzzword-mongering goes, this is the straw that broke the camel's back, if it weren't for the fact that "millennium" has been way overused already, and that the joke is in pretty poor taste besides.

Still, osteoporosis is a widespread affliction which its sufferers probably can't find much to laugh about; it affects one in four women and one in eight men over the age of 50. But handy secrets for averting and living with the disease will be revealed during an osteoporosis public information forum on Wednesday, November 24 at the Bernard Shaw Theatre of the University of Alberta Hospital from 7 to 9:15 p.m. The speakers will be Dr. Walter Maksymowich, Dr. Sandra O'Brien Cousins and Dr. David Cummings, all of whom will be imparting their considerable knowledge of the disease in an accessible, down-to-earth manner—make no bones about it.

### A likely story

There's a saying to the effect that everybody has at least one good story in them. That may or may not be true—Jeffrey Archer, who hasn't proven himself, for instance—but the participants in the storytelling festival Telleration certainly help maintain the average. They include Colette Frohlich (who specializes in stories from the Jewish tradition, especially tales of courage and hope from the Holocaust), Helen Lavender (who tells personal stories about her years spent

**MULTIPLE SCLEROSIS SOCIETY** Victory Centre, 11203-70 St., 452-4661. \*Second and last THU of every month: a support group for spouses and partners of people who live with Multiple Sclerosis.

**OPPORTUNITIES UNLIMITED NETWORKING GROUP** Edmonton Chamber of Commerce, 600, 1012-199 St., W. door, 426-4620. FRI 19 (6:45-8:30 am). The Smart Work Force Conference-Per Andersen of the Synergetics Institute. \$1.

**OSTEOPOROSIS** Bernard Shaw Theatre, U of A Hospital WED 24 (7:30-15 pm) Free Public Information Forum presented by the Osteoporosis Society of Canada - Alberta Chapter, Wild Rose Foundation and Merck Frost Canada. Speakers: Dr. Walter Maksymowich, What is Osteoporosis and what can I do about it? Dr. Sandra O'Brien Cousins: A social scientific critique of women's health and osteoporosis. Dr. David Cummings, Hormone Replacement Therapy: it worth the risk and what are the alternatives to HRT?

**PHILOSOPHERS CAFE** Continental Treat Bistro, 10560-83 Ave., 494-0443, 492-2325. SAT 20. Topic: What's a Thrift? Moderator: Bernard Linsky. Guest: Jennifer Welchman. Presented by the UOLA.

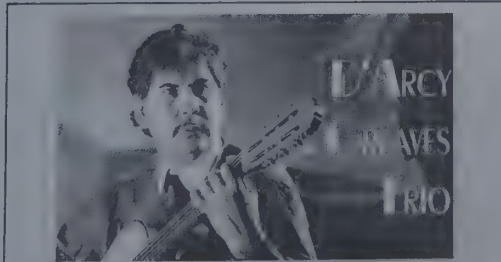
**PROXY** Beaulieu Alliance Church, 17504-98 Ave., 486-4010, ext. 322. \*Every SAT, 7 pm: Young Adult Community meeting to develop Christ-centered communities and learn by facing situations (18:30 yr old spiritual seeker).

**STANLEY A. MILLER LIBRARY** Edmonton Room, 496-7046. FRI 26 (7:30-9:30 pm) An Evening of Buddhism. Mr. Bounleap Rattanasary: Buddhism and the Laoitan Community. Dr. Stephen Aug. Buddhist Groups in Alberta, Dr. D. Phipps: Main Buddhist Developments Through Time, Reverend Dominic Lloyd: Zen Buddhism in Western Culture. Presentations: 7:30-8:30, reception: 8:30-9:30 pm.

**TECHNOLOGY FOR SUCCESS** Shaw Conference Centre, THU 18 (11 am-6 pm) Symposium & Trade Fair.

**TOASTMASTERS MEETING** \*Westridge, Wolf Willow Country Club, Community League Hall, 555 Wolf Willow Rd., Jerry #42-4911. \*Every TUE (7:15-9:15 pm): Communication, personal growth and leadership. Listening skills, appropriate feedback, public speaking. 4300s: a friendly environment, two-hour weekly meetings. No charge for guests. \*Metron Tower, 7th

SEE NEXT PAGE



### A Touch of Class

Trained in classical and nuevo flamenco, D'Arcy studied at the Baniff School of Fine Arts and in Havana, Cuba with Leo Brouwer. Teamed with three percussionists led by Tilo Paiz, this popular group of musicians will perform a mix of Latin, Classical and Flamenco music.

A portion of the proceeds from this concert to WIN

Friday, November 19 8 pm

Guitare Arts and Concoction Hall U of A Campus Tickets at Guitare Classique 428-4209 and Gramophone Records 428-2356

To get your event listed on our weekly Bulletin Board, fax your info to 426-2889 or e-mail it to bulletinboard@vue.ab.ca.







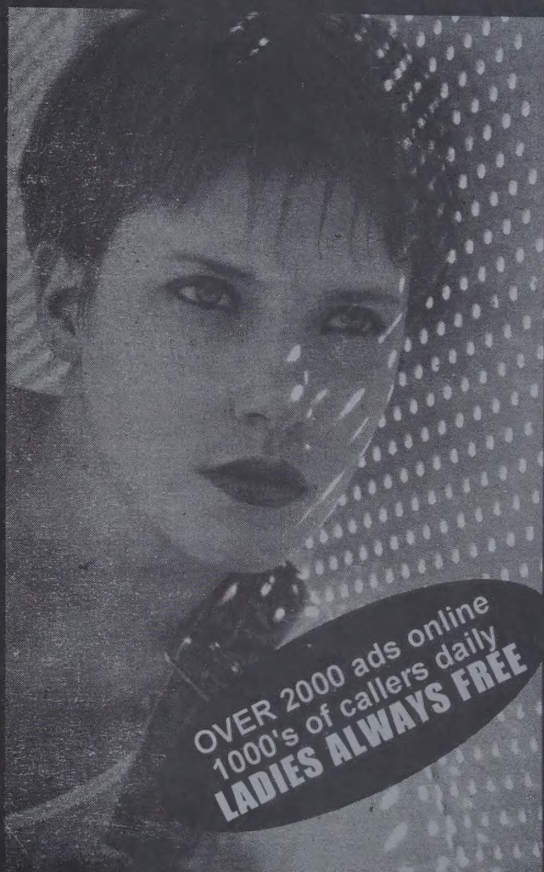




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